Join in and Celebrate

SACRED DANCE GUILD

JOURNAL

Spring Issue (April) 1978-79 Vol. XXI No. 3

THE SACRED DANCE GUILD
ANNOUNCING!!!!!!!!!!!!

FESTIVAL ON CHRISTIAN CLOWNING

June 20 - 24, 1979

Endicott College, Beverly,
Massachusetts (on the ocean)

Featured will be the leadership of Wendy Williams, Judith Rock, Lindsey Huddleston, Richard Clairmont

(For further information look in the back pages of this issue!)

BE ON THE ALERT FOR:

1. 1979 Sacred Dance Guild Festival!
2. Ballot and Propositions

Deadline dates for Journal items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

A LETTER OF THANKS FROM DOUG ADAMS TO ALL SDG MEMBERS:

As of May 1, I am stepping aside from the S.D.G. Presidency so that Carlynn Reed (our nominee for S.D.G. President for the next two years) will be able to keep the S.D.G. growing and thinking boldly into the future. Carlynn will thus be our president at the board meetings leading up to the June Festival and at the Festival so those meetings will focus on the future and not on the past.

I had to convince Carlynn to step in early this way; and she generously agreed for the sake of continued Guild growth. We as dancers realize the importance of continued, uninterrupted exercise; and I am convinced that a lame duck president presiding over the June Festival board meetings does not serve us well when those meetings could be exciting future planning times if led by the future president. I will continue to be active in the Guild and urge you to increase your Guild activities.

I thank all of you for all your work in Sacred Dance. What one of us does in Sacred Dance in whatever corner of the country we live resonates and benefits

(continued p. 4)

In this issue.....

Be on Alert	1
Sacred Dance Guild Festival	1
Thanks from Doug	1
From the President	4
Recommended Reading	7
Music	9
Films	9
"Bit" Reviews	10
Membership Information	15
Application Form (Short)	15
Spotlight on New Members	16
Address Changes	17
Special (Thomson)	19
Letters to the Editor	18
The Guest Column	13
Building a Floor Under Sacred Dance	7
Workshops, Events	14
Children's Corner	9
Jewelry, Notepaper, T-Shirts	39
Degree Programs	15
Taylor Endowment	38
News of Sacred Dance Activity	20
Late Late Late News	37
Ballot, Officers	41
Ballot, By-Laws Amendments	41
June Sacred Dance Guild Festival	42
1979 Festival Registration Form	44
Resources on Christian Clowning	5
Art	10

SACRED DANCE GUILD OFFICERS 1978 - 1979

PRESIDENT. Doug Adams, Pacific School of Religion, 1798 Scenic Ave., Berkeley. CA 94709 ..... 415/848-0528
VICE PRESIDENT: Carlynn Reed, 31 Church St., Shelton, CT 06484 ..... 203/929-4056
RECORDING SECRETARY: Dana Schlegel, 214 3rd St., East Greenville, PA 18041 ..... 215/679-5155
CORRESPONDING SECRETARY: Joan Sparrow, Box 67, S. Orleans, MA 02662 ..... 617/255-0243
TREASURER: Dorothy Johnson, 1110 Fairview Ave., Frederic, MD 21701 ..... 301/662-4554
MEMBERSHIP DIRECTOR: Sally Alderdice, R.D. No. 2, Valatie, NY 12184 .....
NATIONAL PUBLICITY DIRECTOR: Joan Huff, 6 Baylis St., Oswego, NY 13126 ..... 315/343-3690
NATIONAL DIRECTOR OF REGIONS: Alice Rader, 1026 N. 16th St., Allentown, PA 18102 ..... 215/434-7376
NATIONAL PROGRAM DIRECTOR: Gloria Castano, 90 High St., Dedham, MA 02026 ..... 617/329-4448
JOURNAL EDITOR: Toni Intravaia, 201 Hewitt, Carbondale, IL 62901 ..... 618/457-8603
FINANCIAL ADVISOR: Jary Yoos, 5 Rumford Rd., Lexington, MA 02173 ..... 617/862-5264
HELPS & GUIDELINES DIRECTOR: Sybille Volz, 24 Tyler Rd., Lexington, MA 02173 ..... 617/861-8849

BOARD OF DIRECTORS

1978 - 1981
Carla DeSola, 309 West 107th Street, New York, NY 10025
Maxine DeBruyn, Box 76, Zeeland, MI 49464
Connie Fisher, 9580 West 12th Place Lakewood, CO 80215

1978 - 1980
Judith Rock, 10 Irwin Way, Orinda, CA 94563
Ruth Becker, 421 Anthyn Rd., Narbeth, PA 19072
Ann Blessin 762 Olive St., Denver, CO 80220

1978 - 1979
Sylvia Bryant, 5173 Whitaker Dr., Nashville, TN 37211
Jacqueline Meadows, St. Paul's United Methodist Church, 500 Miller St., So. San Francisco, CA 94080
Robert Yohn, 135 West 14th St., 2nd Floor, New York, NY 10011

REGIONAL PUBLICITY DIRECTORS

Maine, New Hampshire, Vermont ..... Priscilla Richardson, Box 335, Marlborough, NH 03455
Massachusetts ..... Susan Potter, P.O. Box 402, W. Dennis, MA 02670
Connecticut, Rhode Island ..... Suzanne Valade, 413 Parker St., Manchester, CT 06040
Eastern Pennsylvannia ..... Ruth Anne Rude, 417 Limekiln Pike, Glenside, PA 19038
Western Pennsylvannia ..... Marcia Murray, 12 National Dr., Pittsburgh, PA 15236
New Jersey ..... Jerilyn Jefferis, RD 2, Box 311, Lambertville, NJ 08530
New York ..... Susan Gunn, 169 Wickham Rd., Garden City, NY 11503
District of Columbia, North Carolina, West Virginia
Maryland, Delaware, Virginia ..... Dorothy Johnson, 1110 Fairview Ave., Frederic, MD 21701
Florida, Georgia, South Carolina ..... Virginia Shuker, 2101 N.W. 84 Ter., Pembroke Pines, FL 33024
Alabama, Mississippi ..... Suanne Ferguson, 2353 Garland Dr., Birmingham, AL 35216
Illinois ..... Babette Peyton 7535 S.Chappel, Chicago.
Indiana ..... Mary Bell, 6108 Regina Circle, Indianapolis, IN 46224
Ohio, Kentucky, Tennessee ..... Clem Burton, 120 S. Broad St., Middletown, OH 45042
Michigan ..... Kathleen Muir, 2910 Bonnell Ave. S.E., Grand Rapids, MI 49506
Wisconsin ..... Ruth Browne, 1411 E. Broadway, Wakesha, WI 53186
Minnesota, N. Dakota, S. Dakota ..... Susan Bauer, 1232 E. Woodley, Northfield, MN 55057
Nebraska, Iowa, Missouri, Kansas ..... Marilyn Parks, 5321 Shriver Ave., Des Moines, IA 50312
Texas, Louisiana, Arkansas, Oklahoma ..... Martha Ann Kirk, Incarnate Word College, San Antonio, TX 78209
Utah ..... Cathy Herbut Black, 835 East 1400 South, Oren, Utah 84057
Colorado, Montana, Idaho, Wyoming ..... John Simmons, 1005 Emerson, Denver, Co 80218
Arizona, New Mexico ..... Marilyn Onofrio, 7032 E. Cortez, Scotsdale, AZ 85254
Oregon, S.W. Washington ..... Susan Cole, 3917 N.E. 44th St., Vancouver, WA 98103
Washington ..... Norma Rader, 3213 S. 17th St., Tacoma, WA 99405
Northern California, Nevada, Hawaii ..... Anne Owens, 3505 Whit Rd., Auburn, CA 95606
Southern California ..... Elaine Friedrich, 130 Alta Ave. G, Santa Monica, CA 90422
Canada ..... Margo Evans, 206 Moore Ave., Toronto, Ontario, Canada M4T1V8
International ..... Alma Tucker, 1870 Schieffelin Ave., Bronx, NY 10466

WHAT IS THE SACRED DANCE GUILD?

The Guild is an inter-faith, non-profit organization devoted to dance in worship. It functions as a clearing house for activities and resources for leadership in sacred dance.

The Sacred Dance Guild came into being in the early 1950's as the Eastern Regional Dance Association. That group pioneered in the rediscovery of the oldest of worship forms. By 1958, as membership expanded across the United States, the regional title was dropped in favor of the "Sacred Dance Guild." After that the Guild incorporated.

The Guild's present international membership includes men and women and young people from Jewish, Catholic, and Protestant traditions and from other faiths. Many members are dancers, dance directors, clergy, religious educational directors, and musicians as well as simply interested supporters.

The Sacred Dance Guild promotes dance
- in **ART,** for creative discoveries of self and relatedness
- in **RELIGION,** for enriched experiences of corporate worship and liturgical community
- in **EDUCATION,** for creative and disciplined growth of the whole person (mind, spirit, and body as one) in relationship with God and others.

HONORARY MEMBERS

Ruth St Denis*
Ted Shawn*
Jess Meeker
Mary Anthony
Forrest Coggan
Matteo
Arthur Hall
Betty Ford

*deceased

ADVISORY PLANNING BOARD

Past Presidents:

Martha Yates
Maxine DeBruyn
Mary Jane Wolbers
Margaret Taylor Chaney
Ruth Rayton Ford

WHAT RESOURCES DOES THE GUILD OFFER?

The Guild publishes a Journal three times a year. Each issues contains feature articles as well as details of sacred dance activity in each state or region and reviews of recent literature pertinent to sacred dance. The Guild also has available a bibliography and pamphlets about religious dance.

Leadership and technique opportunities are offered from time to time at workshops throughout the country. Also, classes and workshops are held in conjunction with the annual meeting of the Guild at the June Institute or Festival.

Historically, Institutes were held at Jacob's Pillow in Lee, Massachusetts, at Murray Grove in Lanoka Harbor, New Jersey, and at Kirkridge in East Stroudsburgh, Pennsylvania. Endicott College in Beverly, Massachusetts was the location of the 1977 Institute and the 1978 Festival. The 1979 Festival will also be in Beverly. The 1980 Festivals will be in Beverly and Denver, Colorado.

WHO MAY BELONG?

Anyone interested in dance as a form of spiritual expression may join the Sacred Dance Guild.

Several types of membership are available:

REGULAR - receives the Journal and is entitled to special membership rates at meetings and workshops.

STUDENT - available to full-time students of any age. Receives the Journal and is entitled to membership rates at workshops.

GROUP - dance choirs may join as groups. Individuals within the groups are not considered members, but are entitled to membership rates at workshops; two Journals sent to designated person for group use.

SPONSOR - individuals and groups such as churches, schools, dance choirs, or other organizations may become sponsors of the Guild. Individual sponsors have the same privileges as regular members. Group sponsors may allocate membership privileges to one representative.

SACRED DANCE GUILD KIT

This kit includes:

1. *Considerations for Starting a Dance Choir* (includes appendices on choosing music, evaluating dances, planning workshops, and bibliography)
2. *Using Creative Movement in Religious Education*
3. *Involving the People in Dance Worship: Historic and Contemporary Patterns*

Charge for Kit:

United States - $5.00 check or money order.

Overseas - $7.00 postal money order only.

Please send **advance** payment with order to:

HELPS & GUIDELINES DIRECTOR
Mrs. Frederic Volz
24 Tyler Road
Lexington, MA 02173

the work of everyone else. Every little movement indicates the spirit is moving. In even the worst of situations, remember to wiggle your toes in worship. I thank Anne Smith for the following limerick she writes to me:

There once was a minister Doug,
Who delighted to dance and to hug.
If a bishop said "No,"
Doug laughed "Ho, Ho, Ho,"
and wiggled his toes in the rug.

LETTER FROM THE VICE-PRESIDENT

Doug Adams, president of the SDG, has resigned from his office for the purpose of allowing me to take over the leadership now rather than at the end of our June Festival -- providing my name is accepted for president. I commend this decision for three reasons. The first is a very practical one: Doug is unable to attend the 1979 Festival, so as vice-president I would have to assume the leadership at that time anyway. The second reason is that it gives me a chance to actively plan the nature of my contribution to the SDG as president. We have already scheduled a Board meeting at my home the first weekend in May to see together what direction the Guild should take. The third reason is that you, the voting members can more sensibly vote for president by being aware of the areas that I feel are of primary concern for the Guild in the near future.

It has been my privilege, through the writing of the history of the Guild, to catch a glimpse of the course of our pilgrimage. This has given me not only a comprehensive overview of our past but also some sense of the important questions that face us in the future. In the past two years I have been guided into an ever-deepening appreciation for our history and the people who have been on its cutting edge -- the prophets, the teachers, the pastors, the evangelists, the givers, the doers.

I am heartened by the quality of our overall membership, both past and present. You have been doing and are continuing to do the work for which our Guild stands. Two qualities in particular are evident. One is your spirituality. You indeed strive to adore the God before whom we all dance. This became obvious at Endicott last year in the quality of sharing in which 120 participants engaged at our Introductory session. I believe that our Guild is rich in members whose faith is so full that it spills over into dance. It is incumbent upon the leadership to recognize and nurture this spirit.

The second quality which I see emerging is a growing professionalism. While most of us are technically average dancers, there is an increasing number in our membership who are doing advanced studies and work in the various disciplines of movement. It has been with great pleasure that I have observed the "activity notes" in the Journal describing course offerings in liturgical dance at seminaries and universities. In many cases our people are teaching them.

This leads me to a request. I wish to collect information on courses being offered in sacred dance. If possible, please send me catalogues of the schools, or at least the school's name and address with a description of the course, the credit and the name of the instructor. I believe it will be valuable to our membership if we can publish such a list of offerings.

There is a lot of energy in the Guild right now that requires only gentle channelling. We have some excellent people in leadership positions as well as many top quality support people. The Guild is on the brink of a new era in its life and all indicators point to a lively and exciting future. The formation of chapters and plans for more than one Festival will prod and challenge our creativity.

Beyond the routine administration, there are three facets of the Guild to which, as President, I would devote much of my energy. One is the UNITY of the Guild. With increased activity across the country, there is always the inherent danger of regional parochialism. Thus it will be imperative to deepen our communication with one another at the national (and

international) level. This may be achieved in part through the Journal and increased visitation by Guild leaders to our various regions.

The second facet is our THEOLOGICAL AWARENESS. I welcome the work by Judy Rock on this subject, and wish to see us as a Guild consider the theological issues which she raises. Her statement, "Know what you believe," is pertinent for us at this time, particularly in light of our recent practice of scheduling our Festival worship services from specific religious traditions.

The third facet addresses our IMAGE as a Guild. It is apparent that as an organization we are "coming of age", which brings the added responsibility for rethinking and revision. Four areas are at present under scrutiny. Already undergoing revision is our Newsletter, newly titled Journal. With the publication of numerous articles in addition to news items and announcements, it has functioned for the past number of years as much more than a "newsletter". The new format (scheduled for this fall) includes the selection of a major theme to be developed in each issue. It is hoped that this will increase the value of the Journal as a resource for referral to both members and non-members.

A second area in which it is hoped to increase our professional image is in the use of the video-tape to record outstanding dances. This dream is being stretched to include video-taping of workshops and Festival worship services. Kay Seivard is presently investigating sources for funds to support such an ambitious, not to mention expensive, project.

The third area is financial. To be considered is the possibility of providing remuneration for the one or two officers who, because of the nature of their responsibilities, give hundreds of hours of work to the Guild yearly. One office for such consideration is that of Editor. This work has sufficiently flourished to the point where our standing ovations for Toni' Intravaia need to be backed up by financial commitment. In addition, I suggest that the expenses for key officers to attend Festivals, Board Meetings, etc. be covered by the Guild. This will be particularly important with the addition of a second Festival.

The fourth area requiring immediate attention is our lack of a logo. Discussed for years, it is still not a reality. I believe it is important for the Guild to capstone our self-understanding with a visible symbol that says SACRED DANCE!

I invite every member of the Guild to give serious consideration to the issues I have raised. I look forward to seeing many of you at Endicott this June and encourage you to share your feelings and hopefully to offer your special gifts that together we may see our dreams come true. I invite you to come prayerfully and with listening ears, for God Himself is our Guide.

In God's Love,
Carlynn Reed, Vice-President

**** RESOURCES ON CHRISTIAN CLOWNING ****

With the June Festival theme centering on Christian Clowning and the ways it can enrich Sacred Dance In Worship, the following resources are highly recommended for reading before and after the Festival:

Jesus' Use of Humor with Rocky Peter, Pharisees & Our Prejudices. Here are ways developed by Doug Adams to show the humor in Jesus' sayings and stories so that people in classroom and worship will see the humor and not miss the cutting edge of Jesus' message that shatters narrowness in Peter, Pharisees, and our prejudices. $1.25 from The Sharing Company, P.O. Box 2224, Austin, Texas 78767.

Simon Helps Jesus is a ten minute mime exploring different ways to respond to another's pain and suffering. One character is so caught up in his/her own pain that the other's pain is not seen. Another character stands in the presence of the other's pain, experiences embarrassment and helplessness. And another character tries to easily

laugh away the situation; and so healing begins because someone understands or stands under another's pain. This mime ant the others that follow are by Mike Moynahan who teaches Mime in worship in Berkeley. Simon Helps Jesus costs $1.25 from The Sharing Company.

Come Passion Chronicles the adventures of a clown and how they lead him to encountering Christ's suffering out of love. The clown is moved to take Christ down from the cross and comfort him and take his place on the cross where he is in turn comforted by Christ. $1.25 from The Sharing Company.

Riches and the Kingdom is a ten minute mime based on Matthew 19:23-26. Four people have trouble getting through the narrow gate that leads to Heaven. One is blind, another stubborn, a third weighed down, a ourth frightened. A Christ figure helps each one discover what they must do to make their way into the Kingdom of God. $1.25 from The Sharing Company.

Pilgrim's Progress is a ten minute mime that invites the congregation or class to view different roads we canchoose to travel in life. One pilgrim for help turns first to knowledge, then money, and then to partying before finding or being found by a more helpful companion of helping others. $1.25 from The Sharing Company.

Tree-Descence is a humorous ten minute play dealing with Zaccheus and the question of how to get out of a tree. Turning around and going out on a limb are some of the steps wittily presented. $1.25 from The Sharing Company.

Aquam- Bulation, a humorous play, takes us step by step through the necessary directions for walking on water" as well as walking through life without drowning: leave the boat (disembark the ark), overcome fear, keep your eyes on God. $1.25 from The Sharing Company.

Witterhans is a ten minute humorous drama about a town that has forgotten how to use its hands; and we see how important using hands can be. E. Manuel Dexterity helps people discover and reclaim the gifts hands can share. $1.25 from The Sharing Company.

The following article is a brief part of the paper Doug Adams and Judith Rock have written for presentation in August at "The Bible in Dance Conference" in Jerusalem. For the complete booklet, order Biblical Criteria in Modern Dance at $2.50 per copy from the Sharing Company, P.O. Box 2224, Austin, Texas 78767.

BIBLICAL CRITERIA IN MODERN DANCE
by Doug Adams and Judith Rock

Theologian Paul Tillich advanced the discussion of "theology and the arts" by noting that some art is strongly sacred in style even though it is not religious in subject matter (e.g. Picasso's "Guernico"); and conversely, some art is not sacred in style even though it is religious in subject matter (e.g. Raphael's "Madonna" or "Crucifixion"). Similarly, some sermons and writings cite many Biblical passages but are essentially unexpressive of the Biblical faiths, while other sermons and writings cite few if any Biblical passages but express the Biblical faiths. To date, most of the discussion of the Bible in dance has focused on works which are Biblical in subject matter such as "The Prodigal Son" or "Job" or "David and Goliath." This paper focuses on the less obvious but more profound reflection of Biblical faith and values in the aesthetics of modern dance technique and choreography.

From the standpoint of dance in non-western cultures, the commonly accepted canons of modern dance style are deeply informed by the theological affirmations of the Judeo-Christian heritage; for example, the early modern dance preference for asymetrical form, percussive movement, and movement which goes "into the earth" resonate with Biblical affirmations of the prophetic spirit that sees all the earth as God's and encourages human creation of new forms that disrupt standing social orders. As non-western religions permeate western culture, one sees a shift in modern dance style as reflected in the work of Erick Hawkins. The correlation between Biblical affirmations and modern dance aesthetics will be further explored through the works of contemporary choreographers such as Twyla Tharp and Pilobolus. This booklet and its exploration of Biblical

Criteria in the style of dance will help choreographers see what religious statements they are making even in dances that have no religious subject matter and see how to strengthen the expression of Biblical man.

****

BUILDING A FLOOR UNDER SACRED DANCE

****

by Doug Adams

We welcome Elaine Friedrich and Katherine Rutgers as life members of the Sacred Dance Guild. Elaine, regional director of the Sacred Dance Guild in Southern California, and Katherine of Greenwich, Connecticut join JoAnne Orr as the first persons to benefit the future of sacred dance by becoming life members. The tax deductible $200 or more given by a life member goes to either the National Sacred Dance Guild Scholrship Endowment or to the "Margaret Taylor Endowment for Dance in Worship and Education? at Pacific School of Religion. (The gift is distributed between these two endowment funds as the donor wishes.) Elaine and Katherine judged that directing their entire donations to the Taylor Endowment made sense this year while gifts to the Taylor Endowment are doubled by a challenge matching grant. (That matching challenge grant runs out at the end of 1979, so persons who wish to have their giving maximized should give to the Taylor fund soon.)

Life membership in the Guild entitles the person to receive the Journal and all benefits of membership for life without further payments and renewals of membership.

If you wish to become a life member and patron of the future of Sacred Dance in this way, make out your check for $200 or more to "The Sacred Dance Guild" and mail it to Doug Adams at Pacific School of Religion, 1798 Scenic Ave, Berkeley, Calif. 94709. In a cover letter indicate to Doug how you wish to have your donation distributed between the "Taylor Endowment at Pacific School of Religion" and "The National S.D.G. Scholarship Endowment." The Taylor Endowment at Pacific School of Religion makes possible courses to train future ministers and priests to use dance in worship as well as courses to train M.A. and Ph.D. students in Sacred Dance. The National S.D. G. Scholarship Endowment makes possible scholarships to help persons attend the annual S.D.G. festivals.

** ** ** Recommended Reading ** ** **

I. Heights, News & Events from the Cathedral of St. John the Divine, published semi-annually by The Cathedral Church of St. John the Divine, Cathedral Heights, 1047 Amsterdam Avenue, at 112th Street, New York, New York 10025. This issue featured a) A symbol in Stone b) A Special Performance of Franz List's Christus and c) Neighborhood Youth Program Begins

II. RMSDG Newsletter, Ann Blessin, 762 Olive St., Denver, 80220. The Winter issue contained articles on Workshops (Doug Adams on January 27 and Judith Rock Workshop on April 20), Dance Notes (Daybreak Dancers, Jubilate Dance Choir, First Plymouth Dance Choir, The Celebrants, Montclair Methodist Church, Montview Presbyterian Dance Choir, Oasis Ensemble). The Spring Newsletter contained articles on the Spring Festival May 8 and Endicott Festival June 20-24, Dance Notes, RMSDG Petition submitted to the SDG Guild, Margaret Taylor Endowment Fund, Resources, From the Editor, Agape Dance Center, 1980 Festival, An Old Testament Dance Festival, Children's Corner. The new format is very attractive.

III. Cross Currents, Mercy College, Dobbs Ferry, N.Y. 10522, a quarterly review to explore the implications of Christianity fir iyr tunes, $6.50.

IV. Worship times, quarterly journal from the publishers of Modern Liturgy Resource Publications, PO Box 444, Saratoga, CA 95070. This issue contained articles on art resources, music resources, kids and fun, liturgy resources, reader services.

IV. More on Biblical Humor:
John Dominic Crossan, In Parables: The Challenge of the Historical Jesus, New York, Harper and Row, 1973, $5.95. Reveals the cutting side of Jesus' Parabolic humor.

Robert W. Funk, Jesus As Precursor, Missoula, Scholars Press, 1975 (Also Fortress Press), $3.95. Compares the strategy of parables in Jesus, Kafka, Borges, et. al. Funk teaches at P.S.R.'s summer school in July 1979/

Edwin Good, Irony In the Old Testament, Philadelphia, Westminister Press, 1965.

Fleming Hvidberg, Weeping and Laughter In the Old Testament; a study of Canaanite-Israelite Religion, Leiden, E. J. Brill, 1962.

Jakob Jónsson, Humor and Irony In the New Testament; illuminated by parallels in Talmud and Midrash, Menningarsjóds, Reykjavik, 1965.

Israel Knox, "The Traditional Roots of Jewish Humor," Holy Laughter, ed. by M. Conrad Hyers, pp. 150-165. (New York, Seabury Press, 1969).

W.F. Stinespring, "Humor," The Interpreter's Dictionary of The Bible, Vol. E-J, pp. 660-662; and "Irony and Satire," op. cit., pp. 726-728. Shows the important place of ridicule in the prophetic religious use of humor in the Bible.

Elton Trueblood, The Humor of Christ, New York, Harper and Row, $1.95 for the 1975 p.b. edition. Concentrates on the gentler aspects of Jesus' humor but does not deal with Jesus' cutting use of humor.

Thomas Crane, ed., The Exempla or Illustrative Stories from the Sermons Vulgar of Jacques de Vitry, London, David Nutt, 1890. The best collection of Medieval Exempla used by the leading preacher of his day.

G.R. Owst, Literature and Pulpit in Medieval England, Oxford, Basil Blackwell, 1966 $8.95. The definitive work on that period of preaching showing how drama followed the preaching out of the church into the streets to reach the people.

Frederick Buechner, Telling the Truth: the Gospel as tragedy, comedy, and fairy tale, San Francisco, Harper and Row, 1977.

Horace Bushnell, "Work and Play," Work and Play, New York, Charles Scribner, 1864.

Harvey Cox, The Feast of Fools, New York, Harper and Row, 1969.

Conrad Hyers, ed., Holy Laughter: Essays on Religion In the Comic Perspective, New York, Seabury, 1969. Contains reprints of many major theologians dealing with humor: e. g. Rahner, Niebuhr, Scott, Lynch, Berger, Ulanov, Miller, Zucker.

Soren Kierkegaard, The Concept of Irony, trans. by Lee Capel, Bloomington, Indiana University Press, 1965. $2.95. Kierkegaard's own doctoral dissertation written ironically.

David Miller, Gods and Games: Toward A Theology of Play, New York, World Pub. Co., 1970.

Doug Adams, "Humorous Plays for the Church Year," Austin, Sharing Co., 1977 $1.25. Brief descriptions of 28 significant plays and which parts to present when in worship.

John Lovell Jr., The Social Implications of Early Negro Music in the United States, New York, Arno Press & The New York Times, 1969. See especially pp. 128-137 on satire in spirituals.

Gerardus van der Leeuw, Sacred and Profance Beauty: The Holy in Art, Nashville, Abingdon, 1963. See especially the section on "music and religion" under " The Transitional Structure" and "Transition" (pp. 234-242).

V. New Publication:
Linda Seaton, Scriptural Choreography: Biblical Dance Forms In Shaping Contemporary Worship ($2.50 plus 50¢ postage from The Sharing Company, P.O. Box 2224 Austin, Texas 78767.) Linda shares here the distilled insights her workshops give us on the many ways the Bible can inform our dances for contemporary worship. Her book gives us the shape of those Biblical dances as beginnings for our own choreographies to develop the dozens of scriptures where dance appears overtly. But also she reveals rich new new sources for sacred dance in scriptures where the movement is subtle and often overlooked (For example, beginning with God's breathing and all speaking of

words). Many new dances will be formed by readers of this book--dances that integrate word and flesh.

VI. Humor and Dance as Allies:
Doug Adams, Humor In the American Pulpit From George Whitefield Through Henry Ward Beecher. (260 pages, hardcover, $6.95 plus 50¢ postage from The Sharing Company, P.O. Box 2224, Austin, Texas 78767)
As we have our June dance Festival on Christian Clowning, this book by Doug Adams on humor in the history of American worship helps us see the reasons for Christian humor and how humor has been used in our own worship traditions. Also this will be helpful to put in the hands of our ministers and priests when we wish to do some humorous sacred dance or Christian clowning in worship. This book will help them understand. And here are hundreds of the most humorous stories and jokes used by leading American preachers through history. Laughing and dancing both activate the body and can strengthen community. Laughing and dancing are allies; so, this book offers aid to the dancer.

MMMM

Ms. Lepeschkin said, "They liked to dance in the relative dark at first to allay self-consciousness and even perhaps to increase the sense of mystery. When the lights came on, the members of the group watched each other to see if there was concentration and meaning in the movement and what direction this took."

Ms. Lepeschkin said movement vocabularly was built by the children through the study of characteristics on the films and during the improvisations.

"At one point the group developed an improvisation about the liberal flame," she said. "This was done by observing a small flame and reflecting and defining just what the flame meant."

Ms. Lepeschkin said that a brief description of the Dance and Religion Course, along with a list of films, books, and music used in the program can be purchased for $3.75 by writing her at 75 Bilodeau Ct., Burlington, Vt. 05401.

*

"Primer of Prayer Gesture" by K. M. Irwin $2.00 from Logos Mediations, 1213 Henry St., Berkeley, Ca. 94709. There is an insert in this basic guide that came out of suggestions received from teachers who had used the booklet with children. It is profusely illustrated.

*

Teaching Creative Dance for Children
June 6-July 19, 1979
Susan Bauer, Instructor in Departments of Dance and Physical Education
Register with Continuing Ed. Office
St. Olaf College, Northfield, Mn 55057

For classroom teachers, physical education teachers, religious education teachers, recreation and group leaders who wish to incorporate creative dance and movement into experiences for elementary and junior high school-age children
Registration Deadline: May 31, 1979

*

United Church of Christ (UCC) Music Camps - from Betty Walker from Spring Newsletter Rmsdg, Denver Co 80218, 1005 Emerson.

Two UCC Music Camps will be offered: Junior Choir Camp, for children who have completed grades 3,4, and 5; Junior High Choir Camps for grades 6, 7,8. Junior Choir Camp is June 17-23; Junior High Camp is June 24-30.

To attend a Choir camp at L Foret is an opportunity for the camper to receive a growing experience musically, spiritually and emotionally. These experiences will be made possible through the following activities: choral works, dance, drama, orff-schulwerk, advanced multi-part singing, handbells, worship, and recreation. Each camp will last from Sunday to Saturday and will culminate in a festival of worship through these multi-varied experiences for the parents and the church community. The choir camps serve the churches that send their children. Children return to their church choirs with their copies of camp music.

Both camps will be co-directed by Betty Walker and Rob Tate. Each camp will have a youth minister on staff - Carol Carlson - Jr. High, Phyllis Taylor - Jr. Choir....

art a r t art a r t art

Yoe-Yoe Studio, 174 Portage Drive, Akron, Ohio 44303: Yoe-Yoe studio is an art studio designed to provide you with creative, professional logos, posters, promo packs or brochures, slides, T-Shirts, Calendars with quality, service and at a reasonable price.

"Bit" Reviews

From San Antonio Light, Sun., Jan 28, 1979

Liturgical Dancing Groups Growing in Popularity by Elizabeth McIlhaney

"Since ancient times, man has worshipped with music, with prayer and with body movement. The former two are an integral part of any modern worship service but the latter--body movement--is rarely found in an American church service.

"The number of people who are beginning

to recognize this fact is growing ever larger and throughout the nation, groups known as liturgical dance companies are forming.

"San Antonio has had such a group since 1973, when the Company of Heaven Liturgical Dancers was formed.

"Sponsored by the San Antonio Council of Churches, the group offers its talents to any church in the San Antonio area upon request. Churches donate what they can--"I would never want someone to say, 'I can't afford you,' said Tinka Tarver, director of the group.

The name of the group means that dance is incorporated into the liturgy of the church, Mrs. Tarver said, into the form that the worship takes. The dancers take the liturgy of a church and attempt to add a new dimension to it.

"'We don't come to entertain; we're very careful not to put on a show or a performance.' she said emphasizing that the group works closely with the minister in attempting to express the themes of a particular service.

"The group takes the church's themes, prayers, hymns, anthems--"and then adds movement to it.'

"The impact on an individual's personal worship experience is often tremendous. 'I've heard that all my life and that's the first time I ever felt it,' and older woman told Mrs. Tarver after a service in which the dancers participated.

"'Dance hits at the gut level.' Mrs. Tarver explained. 'It doesn't have to go through the computer of our head. It's an experience; we feel it immediately.

"'It expresses the inexpressible. It is a symbolic thing: when you're dealing with the religious, you have to rely on symbols.'

"Twelve dancers are in the group, which is open to all ages and both sexes. No previous dance experience is necessary.

"'We wanted a group small enough to be intimate but large enough to be flexible. The only qualifications are time and energy, which is a lot.' New members are accepted into the group only when someone leaves; the number is always kept at 12.

"The group practices twice a week for an hour and a half to two hours. The first 15 minutes are spent in prayer, 'which is probably some of the most profound prayer time I've ever been involved in,' Mrs. Tarver said. 'The members come to the group primarily because they're Christians and not because they're dancers; then they start moving.

"'There is such a spiritual connection within this group--a real unity of spirit.'

"A side benefit of the group, as with any experience in the arts, is the psychological therapy, Mrs. Tarver said.

"'The number one reason we are there is to worship Jesus Christ and to be a witness to Him in this world so that your personal growth happens along this journey.

"'Every person has their unique gift to give and that is just beautiful.'

"The group rehearses and performs from the end of August through the first week in May. The performance schedule is a busy one. 'Often we're booked months, even a year, sometimes a year and a half ahead of time.'

"Mrs. Tarver began studying modern dance under Joanna Lee at Our Lady of the Lake University in 1971. After about a year of study, a broken foot kept her off the dance floor several weeks but during that period she read about everything she could find about the dance.

"'Dance is an avenue of personal growth in freedom and understanding of yourself. It is very much connecting with your deeper self. As you move, you discover more about yourself and you have a means to express what you discover. Dance is a means of communicating,' Mrs. Tarver said.

"'I really tell you who I am when I am moving. It is an integrating process of body, mind and spirit.'

"Ms. Lee was the original director of the dance group; when she retired Mrs. Tarver, who is also a wife, mother and

painter, became director of the group..."

*

From The Daystar News, January, 1979, San Antonio, Texas:
Walter Cronkite Steals Show

St. Bartholomew's Episcopal Church on Park Avenue in New York City featured the Robert Yohn Dance Company in its Christmas Eve service of nine lessons and carols. The medieval carols, arranged by Lloyd Pfautsch and sung by the choir under the direction of Jack Osserwaarde, were choreographed by Robert Yohn and Richard Ploch for the company of 10 dancers.

Members of the church read the scripture lessons between the carols. One of these readers was Walter Cronkite. The New York Times had a front page picture of the dance company the next day, and said that "Mr. Cronkite was as much the star yesterday as the dancers and singers."

The program was telecast Christmas day on Channel 5 in New York. Some people felt they could see the details of the dancing better on TV. Others felt that they lost the sense of majesty and theatricality that the live performance had. This was the first time this church has had dancing in any of its services.

*

From The Messenger, Friday, April 13, 1979 Belleville, Illinois:

Dancing Before The Lord by Father Joseph M. Champlin

A deep, grateful joy naturally filled the hearts of God's chosen people as they witnessed their deliverance from slavery under Pharoah by the freeing waters of the Red Sea.

Those delivered persons needed to express that inner gratitude in an outer way, to use their bodies as well as their minds or hearts for praising the Lord. We thus read in Exodus 15:

"The prophetess Miriam, Aaron's sister, took a tambourine in her hand, while all the women went out after her with tambourines, dancing; and she led them in the refrain: 'Sing to the Lord, for he is gloriously triumphant; horse and chariot he has cast into the sea.'"

That tradition of dance as a part of Jewish worship continued in their histoy. Each year at Shilohn north of Bethel, these believers gathered for a feast of the Lord. The book of Judges, Chapter 21, alludes to some form of liturgical dance in verse 21: "When you see the girls of Shiloh come out to do their dancing..."

Dancing as an expression of grateful joy and delightful praise occurs again later in the time of David after he had slain the Philistine. "Women came out from each of the cities of Israel to meet King Saul, singing and dancing, with tambourines, joyful songs, and sistrums. The women played and sang: 'Saul has slain his thousands, and David his ten thousands.'" (1 Samuel 18,6)

The most classic instance, however, occurred as David led a procession returning the Ark of the Covenant to Jerusalem.

"David and all the Israelites made merry before the Lord with all their strength, with singing and with citharas, harps, tambourines, sistrums and cymbals." (2 Samuel 6,5).

"Then David, girt with a linen apron, came dancing before the Lord with abandon, as he and all the Israelites were bringing up the Ark of the Lord with shouts of joy and to the sound of the horn." The text describes King David as "leaping and dancing before the Lord." (2 Samuel 6, 14-16).

We can see how the Old Testament writers viewed dancing as an appropriate expression of joy and praise by its juxtaposition in the following quotation from a famous section of Ecclesiastes:

"A Time to week, and a time to laugh; a time to mourn, and a time to dance." (3,4).

Psalm 149 takes this tradition of joy-

ful dancing -- both within and outside of a liturgical context -- and makes it into something of a command or a directive:

"Sing to the Lord a new song of praise in the assembly of the faithful. Let Israel be glad in their maker, let the children of Zion rejoice in their King. Let them praise his name in the festive dance, let them sing praise to him with timbrel and harp." (1-3)

Dancing in the liturgy certainly has not been a common element of Roman Catholic worship in the past century. However, we hear or read of more and more occasions at which interpretative dance is now finding its way into worship.

Our American bishops have given a stamp of approval to the concept in their booklet, "Environment and Art in Catholic Worship". Paragraph 59 contains this reference:

"Processions and interpretations through bodily movement (dance) can become meaningful parts of the liturgical celebrations if done by truly competent persons in the manner that befits the total liturgical action." It adds that "there should be concern for the quality, the gracefulness, and the surety of this movement."

Last Sunday, in a pioneering breakthrough for our parish, two junior high school ballet students developed what they termed a liturgical expression of thanksgiving after Communion.

With "Day by Day" from a record piped through our public address system as accompaniment, the girls truly danced before the Lord. They had choreographed this on their own and executed the movement with great seriousness and reverence.

The congregation was absolutely still. I also detected tears here and there from persons moved by the event. At the conclusion, spontaneous applause broke out, a sign at Holy Family Parish that people both approved and had been touched spiritually by this experience. (Copyright 1979 by NC News Service)

****

THE GUEST COLUMN (Marcia Murray had this article in The Daily News, McKeesport, Pa. Mon., Oct. 16, 1978 and another in The Pittsburgh Press, October 19, 1978 and it seemed pertinent for our readers)

****

Sacred Dance Keeping in Step by Karen Miller, Daily News Woman's Writer

Sacred Dance Choirs do not "perform;" they give a "presentation in worship."

Marcia B. Murray makes that distinction when she describes the "newest old form" of worship at Pleasant Hills Community United Presbyterian Church, where she presently directs three dance groups.

The very first form of communication, she points out, was the rough gestures of the cave man. Those gestures became refined over the ages, and worshipping with movement and gesture is part of both the Jewish and Christian traditions.

"What we consider traditional worship--sitting stone-faced in a pew--is not traditional worship. It was the congregation moving, walking, joining hands and circling to hymns, and processing in and out of the sanctuary together," Mrs. Murray says.

That was lost in the 18th Century, she adds, but if Mrs. Murray has her way, it might make a comeback.

She's sponsoring a "Dance in Worship" workshop Saturday at the Pleasant Hills church, an event which will close with a Worship Service in Dance that's open to the public.

Mrs. Murray brings an extensive background to her endeavors. She holds bachelor and master degrees in dance education, has taught on the college level for 10 years, and has co-authored the book, "Principles of Movement."

She's been involved in such diverse activities as directing athletic pre-season training, managing cheerleading clinics, teaching square dancing calling, and directing choreography and movement for theater productions.

At the Pleasant Hills church, she has three dance choirs: the children's for those six years of age to third grade; chapel, for those in Grades 4 to 6, and the Liturgical Dance Choir, for those in seventh grade through adult.

Girls predominate in the younger groups this year. "Pleasant Hills Athletic and Recreation Association and soccer wiped us out," Mrs. Murray explains.

In practice sessions, she leads the groups through the various designations of the cross, harp, trumpet, cymbals bells, violin and organ, advising them at intervals to "bend over a little bit and shake out" and to remember that they're reaching out to other people."

That last point is important, Mrs. Murray says, elaborating: "We're trying here to make people feel part of us. We are not a separate group of people. We're here to help others express what they can't express. We have asked the congregation to join us at times, to join hands."

When young children encourage the congregation to join them, the reaction usually is positive, according to Mrs. Murray. "If a child holds out his hand to you or asks you to raise hands, you're going to do that with him."

The dance choirs take part in special worships and celebrations of the church. Mrs. Murray says she "doesn't really know" how many other churches have such choirs but that she hopes to find out through the workshop Saturday and in her position as western Pennsylvania regional director for the Sacred Dance Guild.

The Guild is an inter-faith, non-profit organization devoted to dance in worship and any proceeds from the worship at Pleasant Hills will go toward scholarships for choir members to attend the Sacred Dance Guild Festival....

WORKSHOPS - COMING EVENTS

1. Dance as a Path, May 29 - June 3, A residency with Omega Liturgical Dance Company and a weekend of workshops, demonstrations, and perfomance with several dancers and companies
   Write: Another Place, Rte 123 Greenville, NH 03048

2. Teaching Creative Dance for Children
   June 6 - July 19, St. Olaf College, Northfield, Mn 55037
   Write: Continuing Ed. Office, St. Olaf College, Northfield, Mn 55037

3. A Gazebo Farm Experience
   June 3 - 8 "Healing Time Together"
   June 21-24 "Scheduled Gestalt Workshop"
   June 24-29 "Mainly Year End, Burnt-out Gatheration"
   July 6 -12 "Intensive Gestalt Training and Study"
   August 5 - 17 "Extended Gazebo Time"
   Write: Neil Lamper and Pat Lamper, 1546 Spruce Dr., Kalamazoo, Mi 49008

4. The Arts in Worship, Liturgy & Music "Experience '79", July 8-13 Wittenberg University, Springfield, Ohio
   Write: C. William Locke, Director of Experience '79, 21 North Chillicothe St., South Charleston, Ohio 45368

5. "Making Dances: the 'nuts and bolts' of dance composition for sacred dancers" November 10, 1979, Lancaster, Pa
   Write: Yohn Workshop, Parish Resource Center, 555 West James St., Lancaster, Pa 17603.

6. "Body and Spirit In Christian Prayer" with Carla DeSola and Louis Weil May 11 and 12, sponsored by Sisters of Charity. Write: Sister Julia Ann, Russell Hall, Nazareth, Ky. 40048.

SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....$7.00
Regular (2 years)...$10.00
Student (1 year).....$4.00
Group (1 year).....$16.00
Sponsor (1 year)....$25.00 (minimum)
Life.....$200.00 or more

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:__Address:__Telephone:__Church Where Active:__Sacred Dance Guild Member:__How Long:__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.):__What is your concept of use of dance as religious art?__Event for which financial aid is requested:__ Of what value do you hope this event will be?__Cost of event to you:__How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__ Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)__ __ __.
Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

DEGREE PROGRAMS/ COURSES SACRED DANCE

1. From Mundelein College
Graduate Program in Religious Studies
6363 Sheridan Road, Chicago, Ill. 60660
An Institue in Creation-Centered Spirituality
Afternoons (Fall and Winter Terms)
Spiritual Centering by way of a craft or artistic skill. Choose from such courses as: Film-making Ceramics; Photography: Dance; Music Appreciation; Visual Arts East and West.

2. MD Education Committee Requests Curriculums
The Maryland Council for Dance Education Committee is researching dance curricula (K-12) to formulate a dance curriculum for the state of Maryland. The committee would appreciate the sharing of any state approved programs in dance.
Please send your information to: MD Council for Dance Education Committee Slayton House, 10400 Wilde Lake Village Green, Columbia, M D 21044

3. Carla DeSola & Company in the West.
Carla DeSola and her entire Omega Dance Company from New York will lead a week long (2 unit credit) course at Pacific School of Religion from July 30-August 3 this summer in Berkeley, California. Here is the course description: "There will be danced prayers, exercises for centering, an experimental group process based on meditation and scripture, and small groups led by members of the Omega Company developing special dances expressing the movement of the spirit. Integration with early morning meditations of Lou Savory's workshop (held simultaneously at P.S.R.) and a final cooperative even are expected." Send a $10 pre-registration deposit made out to "Pacific School of Religion" and specify registration for Carla DeSola's RA-SS 379 THE SPIRIT MOVES-III. (Send this by June 30 to Doug Adams at Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709 and send it sooner than that if you want to guarantee yourself a place in the class. Pacific School of Religion, the oldest seminary west of the Mississippi River, is fully accredited and located one block north of the University

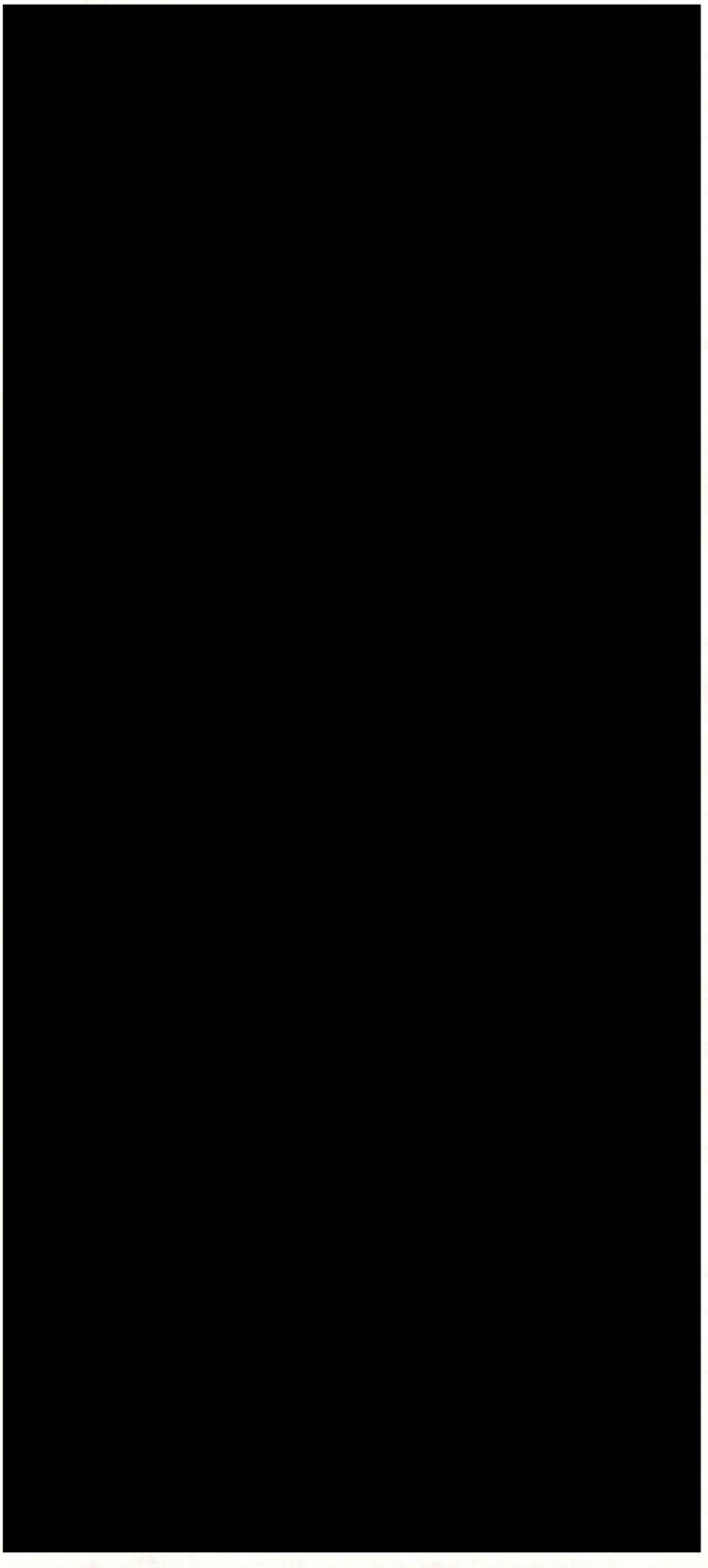
of California Berkeley Campus. The two unit course may be taken for credit at $130 or audit at $110). Housing at P.S.R. is available for the week but should be reserved by writing Doug Adams very soon. Dormitory rooms are available at $17 per week; apartments are available from $27 to $50 per week.

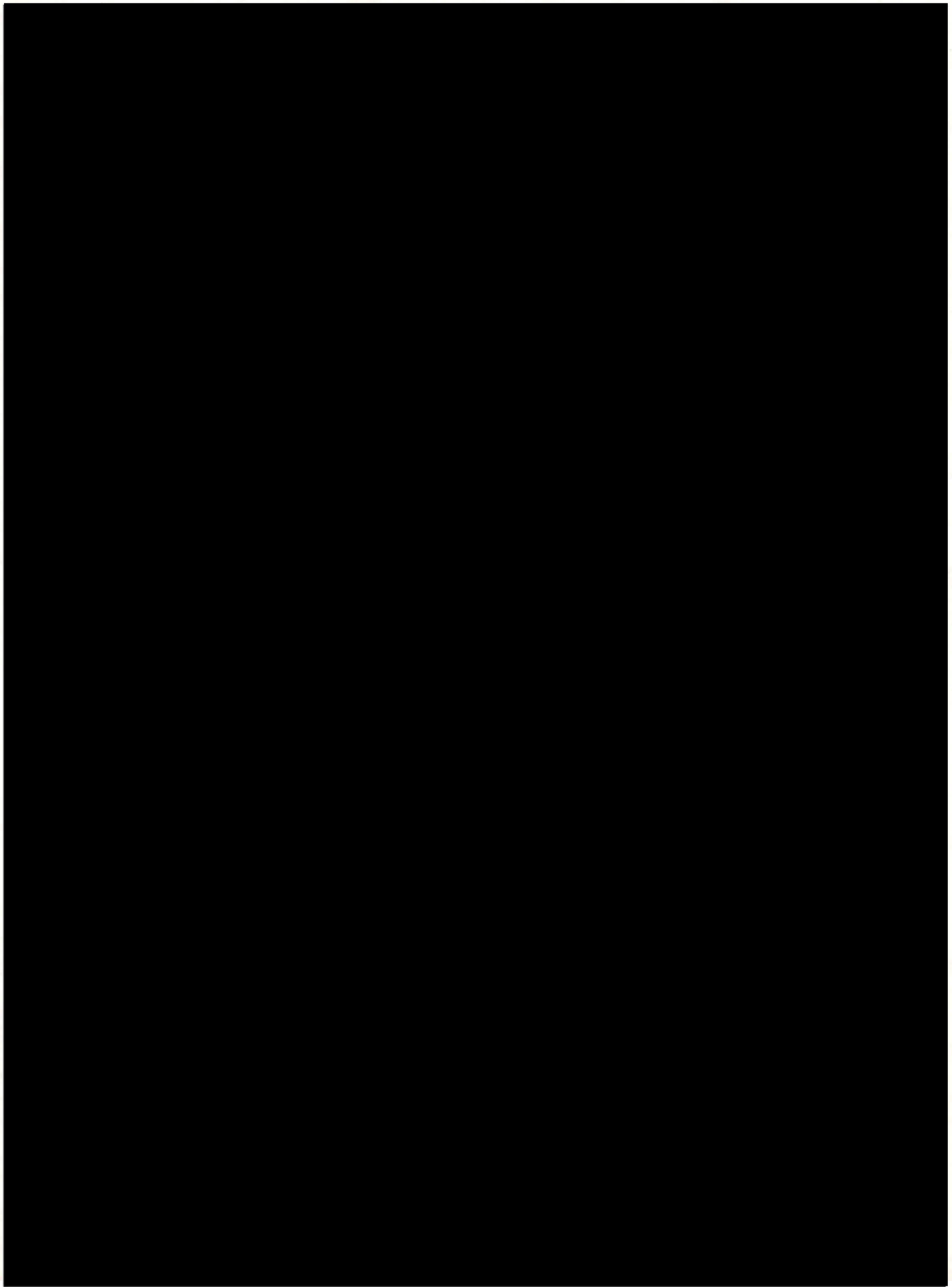
GOOD NEWS FOR SACRED DANCE DEGREE PROGRAMS AT P.S.R.

One of the Sacred Dance Guild projects has been building a foundation under Sacred Dance through development of the sacred dance degree programs at Pacific School of Religion, the interdenominational seminary in Berkeley, California. GOOD NEWS! There is a literal foundation under Sacred Dance at P.S.R. with the liturgical dance floor being built into the new classroom building at P.S.R. A PSR trustee supplied $5000 towards that floor; and that added to other designated gifts for the dance floor assures that the 25 x 30 foot wooden dance floor will be a major feature of the new building which opens this fall.

Other good news at P.S.R.: Doug Adams has been promoted to Associate Professor and the doctoral faculty in "Theology and the Arts" at the Graduate Theological Union, Berkeley; and Judith Rock has been reappointed as "Lecturer in Theology and Dance" at P.S.R. To undergird the Instructional program in Sacred Dance at P.S.R., there is still the need for $2000 more before December 30, 1979 to gain the remaining $2000 of the matching challenge grant. (Send contributions to Doug Adams at Pacific School of Religion, 1798 Scenic Ave., Berkeley, Ca. 94709.) Also write Doug if you are interested in receiving the new eight-page description of the Sacred Dance major in M.A., M.Div., Th.D. and Ph.D. degree programs at P.S.R. Those pages describe all courses offered in sacred dance at P.S.R., suggest undergraduate emphasis for those preparing to apply to P.S.R. graduate Sacred Dance degree programs, outline the various major concentrations in Sacred Dance: "liturgical dance," "dance in religious education," "dance therapy," "religious dance as a performing art," and "dance history and criticism."

**********SPOTLIGHT ON NEW MEMBERS**********





letters to the editor

From Kay Toxell:

April 10, 1979....."....Toni' I've been an admirer of yours for a long time. You do a superb job of getting out the Journal. Your selection of news, reviews, guest columns, editing, etc. etc. makes every issue so interesting; in addition to all the local reports in the back. When my copy arrives, all life ceases until I read it from cover to cover underlining and noting in the margins. I have several SDG "pen pals" as a result of contacts made thru the Journal.

"I hope you will be at Endicott this June as I am really looking forward to meeting you. I feel as if I know you already through your writing."

*

From Sr. Suzanne Winkelman:

Jan. 15, 1979...."...Since I've never been to the annual Sacred Dance Guild convention, I'm not aware of the scope of topics discussed, but it would be helpful to me in my work as music coordinator in an elementary school, to see or hear of others' workable ideas for young children's prayer-dance in para liturgies and liturgies.

"I myself have developed a little 'routine' (forgive me!) with the second graders using Pachelbel's Canon in D and an 8-point dance-prayer. I would like to use it (as the dance-prayer simply expresses itself) as an expression of their recognition that all that they have comes from God and that they wish to offer themselves back to Him--This little motion is repeated (or could be) as many times as the motif is repeated.

"Since it's not really perfected, nor am I sure it can be used at their First Communion Mass, I'd like to work on it before sharing it in clearer form with the SDG membership.

"Looking forward to the next Newsletter."

*

From Ruth Brown:

"What's going on? I haven't received the March Journal! Being the Wis. Publicity Director I am disconcerted. Last year one of the issues came months late....."

(Ed. Note: Sorry Ruth, we are doing bhe Bulk Mailing "Route" now and who knows how long it takes anywhere!)

*

From Noralie McCoy: Do you think the newsletter could print some good dance-stretching exercises?

(Ed. Note: In the Fall Journal there will be a list of books and pamphlets on exercises for you.)

*

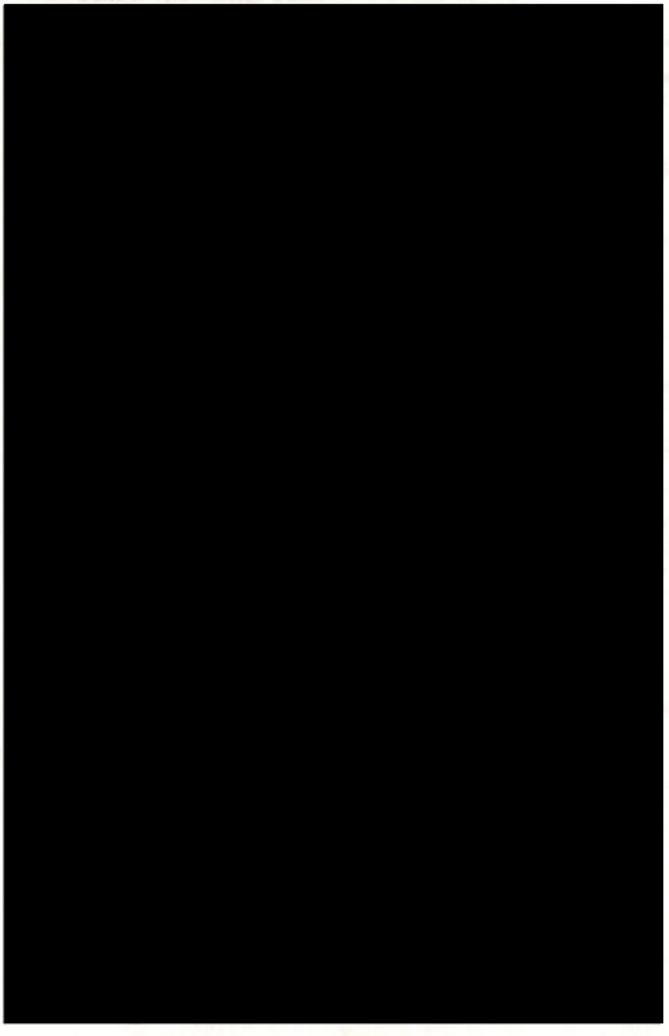
From Stella Matsuda:

March 1, 1979...."....I have just finished reading the SDG newsletter and I cannot help but rejoice as I read about each group. I am pleased to see so many active liturgical dance groups all over the country. It is moving to read how many hearts are being touched through the power of the Holy Spirit moving in the dance. I marvel at the many ideas that are being interpreted into movement. You are all truly an inspiration to me. I wish I were able to be present at all of these events to experience first-hand the praises of His people. I look forward to reading more about your ministry."

Call from Susan Cole:

1. Columbia-Hilamette Sacred Dance Guild - new name
2. By-laws voted on and passed Developing out reach program
3. Three local workshops: Judith Rock, Exploration Movement-prayer, and Carlo DeSolo
4. Locally with Outreach workshops: Eugene, University of Portland, Metropolitan Area with Women in Spirituality

5. The following SDG members listed under Oregon and Washington in the Winter SDG Journal are located in the Oregon/Southwest Washington area and should be so listed:



From GLORIA CASTANO, NATIONAL PROGRAM DIRECTOR: Hello to everyone!

Because of the great response and many inquiries since we introduced clowning last June, we're happy to announce that the Festival for June 79 will have Christian Clowning as a theme along with Mime and the more traditional forms. And a complete Clown Sunday Service for all to participate. The program is on page 42. Come, be a clown with us! See you in June.

SPECIAL!!!!! (Ed. Note: This is the beginning of an article from "A Salute to Virgil Thomson"Copyright 1978 by Anne Fremantle, ARC Papers)

Is The Creation of Music a Holy Act?

by Roger Hazelton, Abbot Professor of Christian Theology, Andover-Newton Theological School (c) 1978 by Roger Hazelton

"In order to prepare for this festive occasion, I re-read a youthful essay by Saint Augustine titled De Musica. I reckoned that here, if anywhere, I would find some thought-starters on the subject of music and religion. And I was not disappointed. Especially I liked Augustine's own definition of music as "a certain skill in moving well, so that the movement is desired for itself, and for this reason delights for itself alone.' Modulandi was the word he used, but that term in English has become so technical that it needs more flexible translation today. Moving well in time, with time, yet somehow in spite of time--a measuring of what we all are measured by--may not apply exclusively to the art of music, but it surely comes close enough to the heart of the matter to suggest important ways of relating music to our other human skills and interests.

"So far as a religious understanding of music goes, can anything fresh or profitable still be said? Or, paraphrasing van der Leeuw's question about art in general, can music be a holy act? Until quite recently, in both the East and the West, the question was answered in the affirmative. The ancient tradition was alive in Sebastian Bach's mind when he said that unless music encouraged the praise and glory of God, it was 'but devilish din and discord.' But, as we all know, something serious has happened since then. Religion may once have been the mother of the arts, but it is so no longer, at least not to any significant degree. (to be continued Fall Issue 1979)

"""""""

with Psalm 30:11 Oh Come Let Us Sing to the Lord; Had all participate in the chorus of Rejoice Give Thanks, Sing; we added "Do You Hear What I hear", Living Voices; "The Lord's Prayer", Perry Como; "How Great Thou Art", Jerome Hines; Psalm 98:4 which introduced "Joy to the World" Andre Kostelanetz Orch. & Chorus. We did a similar program at Stockton 12/19/78.

Delhi Sacred Dance Worship Service, Geneva, 10-29-78: Paul told the Romans that to set the Mind on the Flesh is death, but to set the Mind on the Spirit is life and peace. Then he said, "I appeal to you, therefore, brethren, by the mercies of God, to present your bodies as a living sacrifice, holy and acceptable to God, which is your spiritual worship".
(Psalm 30:11) Thou hast turned for me my morning into dancing; Thou hast loosed my sackcloth and girded me with gladness that my Soul may praise Thee and not be silent.
(O Come Let Us Sing to the Lord) - Children of Light
Hymn: All Hail the Power of Jesus' Name, Verses 1,3 & 4.
God created everything in the heavens and on earth. And God created man in His own image, male and female He created them.
(Whole World in His Hands) Jerome Hines
Congregation participates thru Prayers of concer; self, loved ones, world. Drop Thy still dews of quietness til all our strivings cease, Take from our Souls the strain and stressAnd let our ordered lives confess The beauty of Thy peace.
(Psalm 103:1) Bless the Lord, O my Soul, and all that is within me Bless His holy name. (The Lord's Prayer) Perry Como
Luke 1:46-49. "My soul magnifies the Lord, and my Spirit rejoices in God my Savior, for He has regarded the low estate of His handmaid. For behold, henceforth all generations will call me blessed; for He who is mighty has done great things for me, and holy is His name".
Personalize (Mary, physical body, Christ; We, male and female, spiritual body)
Lost, we are found; condemned, we are forgiven; by His grace we are sustained, free to liveeeternally in Him. (Amazing Grace)
Preparation for the Doxology
Offering and Doxology
Jesus said, "God is Spirit, and they that worship Him must worship Him in Spirit and Truth". All who are led by the Spirit of God are Sons of God. "By their fruits you will know them". (One God) Johnny Mathis
Hymn: I Love to Tell the Story
Behold, I create new heavens and a new earth; Rejoice and be glad. (Isaiah 65:17-18) (Holy City) Jim Nabors
Benediction: May the blessings of God rest upon you; May His peace abide with you now and forevermore.
Joy to the World: Promenade out, singing verse 1.

*

From Robert Gannon, Oakland:
Most Tuesday nites, 7-9 p.m. there is a creative dance group that meets in the Holy Redeemer Center, a charismatic center. There we do pure movement ala Barbara Mettler school (Ariz.) -then move into dance and prayer and/or song dances. Most Thursdays from 6:30-8:30 p.m. we have a group at St. Andrew-St. Jospeh Catholic Church, San Pablo & Brockhurst, Oakland, for creative movement. We are also incorporating movement and therapy where appropriate with therapists.

*

Cindy Winton, Berkeley: (Cindy is a dancer and student at Pacific School of Religion. The poems were inspired by sacred dance workshops over the last year)
"When dances meet"

Healing comes from precious places.
elevated above the mundane word,
we speak a personal language,
that of the soul.

Touch to touch,
presence to presence
priceless messages
assurances
awareness extending
Healing comes from precious places.

"Dancing Real"

Holy and unholy
we dance our mightiest dances
and our meakest dances.
Every wrenched turn, flung heart, lifted finger
we send to God
Sinning, separated, rebelling souls
we are what we are.
we work with what we've got...

hope, faith, fear, unmeasured courage
and
the belief that somehow
there is an Above All
that makes so much unknown
bearable and
real.

(reflections on the priestly and prophetic)

*

From Barbara Lyon, Fremont:
On Feb 18, 1979 at St. James, Fremont, Barbara Lyon and Margaret More led the congregation for the first time in Dance Liturgy. Two men led the congregation in a "signed" Kyria, a movement Sanctus and danced Lord's Prayer. Barbara and Margaret danced an Offertory inspired by a prayer in "catch the new wind". Dr. Elizabeth Howes of the Guild for Psychological Studies was the Preacher.

At the Sacred Dance Guild's Workshop in "Humor in Dance and Arts for Wholeness in Worship and Education" my hour and a half workshop focussed on each participant's favorite cosmic dance. To prepare and clear our field of our obsessions we first did a sun meditation followed by a rhythnic circle of letting go, moving from there into a close winding dance of accepting and affirming. Then the group felt ready for their Prayer Dance. The closure was a community dance using rattles as a symbol of energy sent out to the larger world.

*

Judy Rock, Orinda, In September I participated in forming Body and Soul Dance Company, a semi-professional choreographers' collective and religious dance company. There are 6 of us, 4 women and 2 men, and we've presented 2 concerts, one in San Francisco on Dec. 3, and the other also in S. F. on March 3. We've just become resident at St. John's Presbyteria Center, 2727 College Ave., Berkeley, and are planning a third concert for May 11 and 12 at St. John's.

I'm a Visiting Lecturer in Dance and Religion at Pacific School of Religion, Berkeley. Spring Quarter (April-June) I'm teaching Religious Dance Composition, Beginning Modern Dance Technique, Beginning/Intermediate Modern Dance Technique; all the classes meet at First Congregational Church, 2345 Channing Way, Berkeley. Non-seminary students are welcome.

****
* *
* The really exciting news is that *
* I've been invited to the Confer- *
* ence on the Bible in Dance in *
* Jerusalem, August 5-9. I'll be *
* presenting a paper on which Doug *
* and I are working together. *
* *
****

*

Pat H. Smith, Fresno: Sacred Dance is alive and moving in Fresno. I've received a blessing in my creative life when I met Kristy Cane (SDG) at a convention workshop where I taught a class on combining creative dramatics and dance. Since then we have teamed together and presented two different liturgical dances for Sunday services at two churches in Fresno. We hope to grow and sometime in the near future offer a workshop combining dance, drama, puppetry, mime and music.

*

Anne Owens, St. Helena Dance Choir, First Presbyterian Church of St. Helena, St. Helena, Mark Small, Corresponding Secretary: The dance choir of the St. Helena Presbyterian Church as a body of twelve, have been sharing dance and movement in worship for the last six years with churches throughout the San Francisco Bay Area. We wish to begin sharing what worshipful movement means to us through the Sacred Dance Guild. We are decided, and in good conscience we have come to be active members in body and spriit.

Through involvement with worship at the Pacific School of Religion and shared concerns to see dance vitalize our community of faith, we continue to witness to the ways the Spirit moves, and to the ways our faith reaches out into the world.

Under the direction of Ms. Marjorie Hoyer Smith, we present dance in worship monthly at our church. We lead in seasonal celebration and we visit convalescent homes, hospitals, camps, conferences, and retreat centers. We have toured rather extensively from Southern California to Northern, to England, and to Edenburgh, Scotland where we had the pleasure of dancing as part of the Edenburgh Arts Festival last year. Our church session directs us in the church's mission outreach. In the future, we hope for more opportunity to share our mission both at home and in other areas.

This past Advent season the entire church was invited to an evening of singing and dancing Christmas carols together...this as a direct result of our group having learned to dance carols at the Nov. 4 Sacred Dance Guild gathering at Orinda.

We were again invited to return to lead worship and dance this past Christmas at the Presbyterian Church in the Indian reservation at Hoopa, Calif.

Our director, Marjorie H. Smith, continues to direct workshops in dance and movement for the Mission Area's Committee on Evangelism in the Presbyterian Church U.S.A.

*

The Sacred Dance Choir of the First Congregational Church, Fresno, Margie Bartelome and Charlotte Graham, Directors: The Sacred Dance Choir has been traveling to various parts of the state under the leadership of Margie Bartolome and Charlotte Graham. Our first trek was up to Modesto where we danced and then led the congregation in hand prayer responses during an Agape Feast service. Mid-October found us in Belmont where we put on a demonstration of our group's journey in Sacred Dance, first dance to our present work. This was done for the Senior High group of the Congregational Church. The following day we danced an interpretation of "The Lord's Prayer", led the congregation in another hand prayer response, and danced to excerpts of Calvin Uiller's "The Singer". Mid-November the group went to St. Claret's Catholic Church, Calwa, not only with our dancers, but with our youth fellowships as well. We shared our growth as as a group for the last one and a half years. We have been richly inspired by the music of such modern Christian rock and folk-rock groups as "The Archers" "B.J. Thomas", and "Limpic and Rayburn". Give them a listen; they're fabulous! We developed Advent dances using wooden blocks and our own voices for accompaniment. It's a joy and a blessing for us to see new dance groups form as a result of their simple exposure to what it's all about and where groups can go with this exciting form of worship. Keep spread the Spirit, Dancers!

*

Auburn Sacred Dance Choir, First Congregational Church, Auburn, Calif., Anne Owens, Director:
Due to a total change in staff at our own church, we have been doing most of our sharing at other churches. We were privileged to conduct one of a month of Sunday services celebrating the centennial of Florin United Methodist Church, Sacramento. We conducted services in movement for Loomis Methodist Church and Pioneer Methodist Church in Auburn as well.

Our Advent pieces included a processional to "O Come All Ye Faithful", which some of us learned at the Nov. 4 Orinda workshops. We also shared a piece, "Gift of Prayer", which we did with our children. The piece had as it's core idea that we as parents teach our children how to pray. And those first impressions are lasting ones. The piece, "Mary and Elizabeth" used "Jesu, Joy of Man's Desiring" as the accompanying music to a duet which interpreted the feelings behind the scripture.

The dance choir had a rewarding weekend with John and Connie West at St. Andrew's Priory, Valyermo. I led a workshop February 17 in Auburn geared to non-dancers for freeing up the spirit within to express itself in movement. The dance choir led an evening of movement for the Women's Association of St. Charles Borromeo Catholic Church, Sacramento in February.

Rachel Fitzgerald, C.S.J. led an evening of Creative Movement Jan. 21,

Feb. 11, March 11, and April 1. Classes included experience in basic movement, relaxation, attentiveness, sound, silence studies, liturgical and prayer applications at St. Mary's Hall, Oakland.

Anne Owens led "Free to Be - A Movin' Me", Feb 17, First Congregational Church, Auburn. This workshop was for people who wanted to explore the possibilities of their own body for expression through movement. The workshop included yoga, centering, relaxation, and sensor-studies to put the participants in touch with their centers and expressing that center through movement within worship.

*

Sherry Frances, 15921 Rochin Terr, Los Gates, Calif, 95030 writes: We are in the process of looking for a Dance Choir Director. We want someone with a background in Dance and also liturgy for use in worship.....(Ed. Note: Please write Sherry and let her know if you are available....)

COLORADO -

Festival of Old Testament Dancing, Christ Church United Methodist, Sunday February 18, 7:30 p.m. featured The Celebrants, The Daybreak Dancers, The Adoratio Dancers The Jubilate Dancers with Diane Koenigs, Soprano, Suzanne Myers, Flutist, Nancy Hahn, pianist. The Festival was directed by Constance L. Fisher and was based upon Ms. Fisher's soon-to-be-released book Dancing the Old Testament.

*

The Rocky Mountain Sacred Dance Guild presented Doug Adams leading "Dance in Worship" using the Past to Enrich the Present, January 27, 1979 at the First Plymouth Congregational Church, Englewood. Classes shared: Art works as a resource for choreography, Concept of movement in the worship service, Dancing from early times to the 19th century, Black religious dance in the 19th century, Dancing Christmas carols, Embodying Biblical humor in worship through dance.

*

Report on "An Old Testament Dance Festival" The Celebrants, The Adoratio Dancers, The Daybreak Dancers, and The Jubilate Dancers took part in "A Festival of Old Testament Dancing" at Christ Church United Methodist, Denver, on Sunday evening, February 18. To a "standing room only" audience they recreated dances and songs from Dancing the Old Testament by Constance L. Fisher, soon to be released by The Sharing Company. The dance choirs were ably assisted by solo dancers Jeff Booton, Dee Ellertson, Carol Fisher, Marilyn Herrmann, John Simmons, Loretta Smits, and John Smits. Music was provided by Diane Koenigs, Soprano; Nancy Hahn, Piano; and Suzanne Myers, Flute. Allan Kelmereit was the reader and Frank Nichols provided the lighting.

The Festival opened with the company of 40 dancers in a processional line dance, weaving through the aisles and into the dance area. The program was divided into three parts: The Rhythm of Life and Death, The Rhythm of Ecstatic Response, and The Rhythm of Nature. Illustrating these themes were dances of birth, betrothal, wedding, and mourning. Ecstatic dances of the prophets, David, Miriam, Judith, and the Festivals of Lamentation were included. Representative of the nature festivals were celebrations of the Sabbath, Passover, Pentecost, and Succoth. The latter included a dance by a group of children The festival closed with the dancing of "Mayeem" by the whole company, joined by former members of the groups who were in the audience. Directors were Connie Fisher, Marily Herrmann, Doryann Duncan, Margaret Simmons, John Simmons, Ann Marie Blessin, Gretchen Evans, and Betty Walker.

FLORIDA -

Virginia Shuker, Church of St. Maurice, Ft. Lauderdale: Jan 6 we opened a Marriage Encounter sponsored lecture by Jim Kern with "Children Learn What They Live." It was a study in perpetual motion as three dancers moved to the reading, and was well-received by the diverse audience, many of whom wanted more information on Sacred Dance. Assistant Pastor Gronseth, who had worked with dance groups in Minnesota later called and asked

us to dance "And By His Stripes We are Healed" from "The Messiah" Sun. April 22.

In Jan. I attended June and Nadine Pacetti's Movement Series at Good Shepherd Lutheran in N. Miami. Nadine led warmups then June gave us ideas for movement-many from Carla de Sola's The Spirit Moves. At the end of the six weeks, the eight of us led the prayer service for the rest involved in the Dayspring Classes.

On Mar. 10 Archbishop McCarthy of the Miami Archdiocese presided over the liturgy and Confirmation at St. Maurice and responded favorably to our dancing the responsorial psalm "The Spirit Is Moving." He will see us again at the Marriage Encounter Convention in Boca Raton we will follow his opening remarks with "Follow Me" which expands upon the theme "Sharing a Vision."

Last summer's SDG Institute gave me much material for our second annual Madrigal. We are using music and the "Abbot's Bromley" dance....In April one of the girls in our group was married, and we danced as part of the pre-liturgy. ...Our entire Family of the Stable participated in the re-enactment of Our Lord's Passion outdoors on Good Friday. I worked with St. Stephen's in Miramar for the Easter Season. We blended the Latin and Anglo Communities for the Good Friday Service, opening with "Were You There", then used the Penitential Rite suggested by Fr. Edmund T. Coppinger in the last issue of SDG Journal. The Latin and Anglo Communities have separate liturgies for Easter, but both repeated the Penitential Rite and also moved to "Lamb of God." That gave me an opportunity to reach more people and to build on the sense of pageantry so important in the Latin culture.

ILLINOIS -

Sandra J. Foerber, Freeport: Carla DE Sola will be participating in a workshop June 2, 1979. It will be held at St. Vincent's Gym, 659 E. Jefferson, Freeport. The workshop is being co-sponsored by Freeport Sacred Dance Choir and First Presbyterian Church. The workshop will begin at 9:30 and end at 3:30 with a four o'clock there will be a time for sharing compositions brought by groups or individuals. Carla will participate in the 10:30 a.m. Worship service at the First Presbyterian Church of Freeport on June 3. (Write Sandra Toerber, 1821 N. Ridge Dr., Freeport, Il. 61032.)

The Freeport Sacred Dance Choir danced to scripture, responsive readings, Lord of the Dance and led the Processional on Palm Sunday with palm branches during the Lenten and Easter celebrations.

*

Chicago, Sister Tria Thompson CSA:
(From the Editor: The following letter in part corrects the last Newsletter-Journal and is followed by the courses correctly listed.)
"It was goo to talk with you - Thank you for correcting the error in the Newsletter for Spring. I know you have an enormous amount of work to do and sometimes things get confused. Enclosed is a flyer on our Pastoral Liturgy Program June 17-July 27. The Program offers answers to some of the questions in the last Newsletter regarding work with music and liturgy. Our principle teachers in the area of music and worship are the St. Louis Jesuits. This group has become quite popular in Catholic worship because they have quality music easy to sing, are from Scripture and "prayerfully perform" their music. They are true ministers of music. All of the other faculty members listed in the Liturgy aspect of our program are quite good and for the combination of such a group we are most grateful. For further information write: The Institute of Pastoral Studies, Loyola University of Chicago, 6525 North Sheridan Rd., Chicago, Ill 60626 or call (312) 274-3000 Ex 451.

****
* *
* Cassette Series entitled Prayer and *
* the Performing Arts (author Tria *
* Thompson): includes 4 meditational *
* movement prayers, with such titles as *
* "The Breath of Life", "Body Burden or *
* Gift?" - Produced by The National *
* Catholic Reporter Publishing Co., 115 *
* E. Armour Blvd., Box 281, Kansas City, *
* Mo., 64141. *
* *
****

A focus on PASTORAL LITURGY will be a feature of this summer's session at the Institute. Among the courses planned are:
THEORY AND TECHNIQUE OF LITURGICAL DANCE - Carla DeSola and the Omega Liturgical Dance Co.
PRACTICUM IN LITURGICAL SONG WRITING - John Foley, SJ; Dan Schutte, SJ
PRACTICAL ISSUES IN PASTORAL MUSIC - Bob Dufford, SJ; Tim Mannion; Roc O'Connor SJ
LITURGY AND SOCIETY - Robert Hovda
SACRAMENTS AND THE SYMBOLIC LIFE - Tad Guzie
LITURGICAL SPIRITUALITY - Monica Kaufer, RC
FUNDAMENTALS OF LITURGICAL MINISTRY - James Lopresti, SJ
INTRODUCTION TO RITUAL MOVEMENT: THE BODY IN LITURGY - Tria Thompson,CSA
CHOIR AND FUNDAMENTALS OF MUSIC FOR LITURGISTS - Michael McHugh

Courses will be augmented by workshops given by John Gallen, SJ, the St. Louis Jesuits, Carla DeSola and the Omega Liturgical Dance Co.

The Sunday Liturgies are especially treasured by the members of the IPS community. Our worship calls on the resources and talents of the IPS students and faculty to fill various ministerial roles. Musicians, dancers, hosts, eucharistic Ministers, lectors, and prayer leaders work together each week to make the Sunday celebrations especially memorable for the people of the neighborhood who worship with us.

If you would like to have a copy of our newest brochure describing all the fine programs at the Institute. Write to: INSTITUTE OF PASTORAL STUDIES, Loyola University of Chicago, 6525 North Sheridan Road, Chicago, Illinois 60626, Phone (312) 274-3000, ext. 451.

KANSAS -

From Elizabeth Sherbon, Lawrence, Kan (author "On the Count of One"):
The following "Leaping for Joy", a service of worship at Trinity Methodist Church, Lawrence: Prelude "Joy is Like the Rain" by Sister Miriam Therese, sung by the children's choir and used as a dance processional.
Hymn of Praise: "Clap Your Hands"
Kyrie: danced to the melody of "Nobody Knows the Troubles I've Seen"
The Act of Praise was danced to "The Lord of the Dance" by Sidney Carter
The Contemporary Reading was danced to "God's Grandeur" by Gerard Manley Hopkins:

The world is charged with the grandeur of God.
It will flame out, like shining from shook foil;
It gathers to a greatness, like the ooze of oil
Crushed. Why do men then not now reck his rod?
Generations have trod, have trod, have trod;
And all is seared with trade; bleared, smeared with toil;
And wears man's smudge and shares man's smell: the soil
Is bare now, nor can foot feel, being shod.
And for all this, nature is never spent;
There lives the dearest freshness deep down things;
And though the last lights off the black West went
Oh, morning, at the brown brink eastward, springs--
Because the Holy Ghost over the bent
World broods with warm breast and with ah! bright wings.

The Sermon "Leaping for Joy" was danced to

i thank you God... by e. e. cummings

i thank You God for most this amazing
day: for the leaping greenly spirits of trees
and a blue true dream of sky; and for
   everything
which is natural which is infinite which
   is yes

(i who have died am alive again today,
and this is the sun's birthday; this is the
   birth
day of life and of love and wings: and
   of the gay
great happening illimitably earth)

how should tasting touching hearing seeing
breathing any--lifted from the no
of all nothing--human merely being
doubt unimaginable You?

(now the ears of my ears awake and now the eyes of my eyes are opened)

Offertory Hymn No. 447 "The Strife is O'er" by Victory had the whole congregation promenading around the church to deposit the offering.

A short dance Benediction "The Passing of the Peace" was begun by the dancers and passed on to the congregation.

KENTUCKY -

From Carolyn Wolford, Third Lutheran Church, Louisville:
We did "His Love-Reaching" in our sanctuary one Sunday evening in December. This is a cantata by Ronn Huff and Bill and Gloria Gaither. We used it at Christmas but it could be used at any time of the year. It is a celebration of God's gift appropriate for experiencing the year around. It is an opportunity for praise and thanksgiving .
Costuming was simple - basic sleeveless empire style dresses of candlelight color crepe back satin. We wore poncho style covers of bright kelly green filmy fabric.
Our dance choir was featured recently in both the Ky-Ind Lutheran Synod newspaper and The Lutheran Magazine. This is a fairly new concept to the Lutheran church and we've generated a lot of interest. We have been asked to do "Lightshine", a musical version of the Beatitudes by Buryl Red in Indianapolis, Huntington, W.Va. and other churches in Louisville. We also received overwhelming support on a questionnaire given to our parish members. Good things are happening! We are still called Third Church Dance Choir, but are in the process of a name change. Those in our parish who do object to us dislike the word, dance, so we are trying to get around that "hang-up"!

MAINE -

In Camden, Mrs. Dorothy Henderson has a busy spring schedule with her group dancing in their church, Windham and Rockland. "Jesus, Joy of Mans' Desiring" by Bach is one piece on which they have been working.

MARYLAND -

Carol A. O'Toole, Laurel: As an outgrowth of my association with Erika Thimey in her extraordinary work in liturgical dance in the Washington, D.C. area, the Oaklands United Presbyterian Church Dance Choir, was formed this past year. The congregation's interest in initiating dance in their worship services culminated in a Thanksgiving celebration of song and dance which began with the liturgist: - "Present our bodies as a living sacrifice, holy and acceptable to God", and continuing with 10 male and female dancers joyously praising and calling all together in a piece, "Come Ye Thankful People, Come" co-ordinated with the choir's song. Along with the ensemble, the dance included a "Harvest" solo, followed by a litany on poverty, read by the liturgist. I was also able to choreograph for the fledgling sacred dancers, "I Will Give Thanks" done with resounding song from the live choir. It began and ended as a duet, and amplified as a group offering including presenting baskets of fruit at the altar. This program was repeated again at St. Nicholas Catholic Church in an ecumenical Thanksgiving Service with appreciative response by both the initiated and uninitiated in devotional movement. The group is subsequently becoming an ecumenical dance choir with several local churches, in both the giving and receiving.

For Ash Wednesday Service of dance, young old, male and female dancers interpreted Ecclesiastes 3, to the taped Pachabel: Kanon. Lamentations 5:14-21 eas read then interjected by a short Corelli piece with one man and 2 women; then "Prayer for Guidance" was sung by a live chorus for whom gestures were choreographed, a solo to a Neil Diamond song, "Lonely Sky" and a closing hymn,"Lord of the Dance" sung and danced simultaneously, were among the offerings at this service. The enthusiasm and fervor of the dance group belies any lack of experience and we are all completely engaged in what we believe to be a beautiful blending of the arts for worship.

*

From Dorothy Johnson, Frederick: SDG has

been blessed by the two workshops in '78-79. In September Carla DeSola led us at Hood College. It was an inspiring day. We closed with a beautiful worship service combining dance offerings from the participants. New people attend each of our events, so it is hoped that there will be membership growth in our area as well as spiritual growth in the participants.

On Marc 3 Sister Cecelia Ranger was at St. Mary's Seminary in Baltimore. We had an exhilerating and joyous time under the enthusiastic leadership of Janette McNamara. We learned several Israel and explored how this portion of our heritage could be incorporated into our services. Once again the closing worship service was a time of prayer and rejoicing through dance. The seminarians have weekly sessions in worship dance. We were touched by a duet danced by Mark Haggard and Tony Mancuso. We look forward to sharing more experiences with those at St. Mary's. Five of us had been together at the DeSola workshop to watch Fr. Ed Coppinger referred to us in the winter SDG Journal. The March workshop was a time of rich fellowship and an opportunity to introduce new folks to the joy of dancing for the Lord.

Praise God for the doors He is opening to me in my free-lance adventures. There are more opportunities in my own church, in January a session for United Church of Christ clergy, two short courses at Hood, as part of the variety of physical education courses. As one student mentioned during a dance-prayer moment when we verbalized as well as danced our praise - "Thank you Lord that we can get college credit for Praising you in this beautiful way."

In April Hood dancers and I participated in UCC workshops and services in New Jersey. We represented the college as well as being ambassadors for the Glory of God.

The opportunities for me in Camp Farthest Out are multiplying. For several years I have been integrating worship-dance in prayer and praise sessions. The Lord has blessed in beautiful ways. How wonderful it is to be part of the power of the Holy Spirit as people become freer to move and praise. The Dancer's prayer on p. 22 of Lu Bellamak's book sums it up so perfectly.

*

Holly Rosor, Bethesda: (Letter forwarded from Sally Alderdice) I have enclosed my dues for a student membership SDG. I am very glad to be a member of the Guild. I find it helpful to receive news of workshops in my area. The two I have attended were a great inspiration.

Over the past four months I have had the privelege of doing several short liturgical dance programs. God has brought three other excellent Christian dancers into my life: Anne Carson of Lusby; Bob Sturm of Fairfax, Va. and Vanna Borden from N.Y.C. I met them at American University. I also met Wayne Jones, a pianist, opera singer and composer who has played for our little group and composed original music. We gave a 35 min. program of liturgical dance on Oct. 1 at 4th Presbyterian Church, Bethesda, Md. in the upper room:

1. a duet to "The Lord is My Shepherd" - original music - Wayne
2. a jazz duet "Jesus Is Coming Again" (music - Good News Gospel Rag)
3. improvisation to Wayne's "Trinity"
4. "Come Together" a negro spiritual arranged by Wayne.

Our choreography is a collaboration. We use a mixture of ballet, modern and jazz. The jazz duet was unique because it was done in the spirit of Broadway with top hats, bow ties and canes. We feel that any dance style can be used for the Lord. We want to choreograph a tap dance. For many at 4th Pres. it was the first time they'd seen sacred dance. We encountered very positive reactions. The eve was really an introduction to sacred dance. Beforehand, I read a short historical background of sacred dance. Afterwards, we asked if there were any questions. Many had questions.

On Dec. 16 the four of us and Wayne danced for a Christmas party of the Washington Arts Group at Fellowship House, Wash.,D.C.: "Jesus, Joy of Man's Desiring" by Bach, "O Come, O Come Emmanuel"...When we dance for God we feel it important that nothing (our clothes or hair) should detract.

The girls wear mid-calf length skirts and leotards and the men wear full cut dance shirt and jazz pants. We d nced in the National Cathedral last spring and hope to dance again this spring. We have been asked to dance for the Easter sunrise service at National Presbyterian, Wash., D.C. We want to expand our group and do more in the Wash. area. The fact that opportunities are opening up shows us that this is God's will. Our group started one year ago. We've done several other programs.

MASSACHUSETTS -

From Joan Sparrow: Last fall Joan Sparrow met with the dance choir of the Hancock Church in Lexington. She shared 5 dances and discussed problems of choreography. In early February she presented an informal lecture-demonstration to two unites of the Orleans Woman's Club.

*

Joan Sparrow was the dancer in a service of worship in April which was designed by Bonnie Wills as a show-case for the arts. This "Celebrating our Religious Dimension", preceded a conference and annual meeting day for the Massachusetts Bay District of Unitarian Universalist Churches in Wellesley Hills.

Holding on high a flaming chalice, Joan led the congregation into the sanctuary. She wore the multi-colored stole which had been presented to her by the Guild over a pale aqua sleeveless dress made with an accordian pleated, calf-length skirt. The flaming chalice, a UU symbol, was placed on a table in the chancel.

Joan presented three dances. One was "Space" by Anne Morrow Lindbergh which was spoken antiphonally by Joan and Bonnie while she danced. The other two dances were new choreographies for this occasion. She recited "Lost" by George C. Whitney while dancing. The other dance "Sound Lost in Silence" by Carl J. Nelson, was read first by Bonnie then danced by Joan to silence.

Also participating in this service were Charles Grady, minister of the First Unitarian Universalist Church, Arlington, and Barbara Owen, organist from Newburyport, whose rendition of Prelude and Fugue in E Minor by Johann Sebastian Bach substituted for a sermon.

NEW HAMPSHIRE -

In November Priscilla Richardson presented a lecture demonstration for the Women's Fellowship of the U.C.C. in Keene. She gave a history of dance stressing religious dance and used her groups from Marlborough and Keene to assist in demonstrating. The meeting was closed with the women and groups singing and dancing to "He's Got the Whole World in His Hands". The people were surprised that dance was and still is so important to religion and many of the people of the world. Mrs. Richardson found the old newsletters very helpful in her research.

At the midnight service of the Marlborough Federated Church Noelle Richardson performed to "Jesu Bambino" which two visiting ministers, who had never seen Sacred Dance, declared to be very beautiful and moving. The group at the church did a processional to "O Come, O Come, Emmanuel" and danced "Silent Night".

During the month of December, preceding the lighting of each Advent candle, the Sacred Dance Group interpreted the verses of "Brightest and Best". On the first Sunday one girl danced and on each following Sunday she was joined by another who danced each succeeding stanza. On Christmas Sunday each girl danced her stanza and all joined in the last one.

At the Keene United Church of Christ the groups danced to the "Poverty Carol" and "We Three Kings". In the latter, three girls danced the stanzas as solos with four girls acting as a chorus responding to the action of the solos and joining them in the refrain.

In both churches the groups processed to "All Glory Laud and Honor" on Palm Sunday using large palms. In Marlborough one Sunday was devoted to the Prodigal Son with it being danced to a modern arrangement of "Going Home". On Easter they used "Alleluia" from Mozart's "Exultate Jubilate". "Joyful, Joyful We Adore Thee" was the pro-

cessional.

In Keene the younger group danced the Avery-Marsh version of the "Doxology" on Palm Sunday and on Childrens' Sunday did a Maypole Dance which originated as a religious dance. The older girls danced Malotte's "Lord's Prayer" for Easter and "Come to the Celebration", a rousing tune by Ellen Page.

*

Mrs. Elsie Keefe in Concord N.H. conducted a workshop in Stratford, Conn. in Feb. Sylvia Hanson, formerly of Concord and now living in Vernon, Conn. assisted Mrs. Keefe. She used as the theme for the day the spiritual Lord and I want to be a Christian. They used it for Church School worship and in dance. Other music they used: "Create in Me a Clean Heart" from new Wine Sound, Malotte's "Lord's Prayer", "Ah Holy Jesus" from the Methodist Hymnal and "Day by Day" from "Godspell".

The Bow United Methodist Children's Sacred Dance Choir, of which Mrs. Keefe is the director, dances once a month in the morning worship service. For Epiphany they did "Go Tell It on the Mountain" and will be doing "The Name of Jesus" later in the month. The group presented a Christmas service at the McKerley Medical Care Center and are working on a Sharing Night in June to which other groups are invited.

The Contoocook Children's Sacred Dance Choir assisted with an Advent Mass at the N.H. Hospital. Mrs. Keefe felt that the children gained a better understanding of mental illness and the patients enjoyed the group. This group participates in morning worship occasionally and recently did "Love is the Greatest Gift" from the New Wine Sound albun No 2. They plan to return to the hospital during Lent.

The Greater Concord Adult Choir shared in Lenten vesper at Bow Mills United Methodist Church. For membership Sunday they danced "Father, I Adore You" as a round which was well received. For Baptism they used "Lord, We Praise You" ending the dance surrounding the parents with the baby and the clergy. The children had opened the Baptism with " Come as a Child". The adult dancers danced in a Lenten evening worship in Lawrence, Mass.

Mrs. Keefe conducted another workshop in Feb. assisted by Inger Thrower of Concord at the United Methodist Church in Dover. An interesting experience for Mrs. Keefe was working out the Christmas Story using familiar carols with ten of her TOPS friends, who were thrilled with the result.

OHIO -

Susan Fleming, Arlington: Dance was included as part of a play: "Go Down, Moses" which was performed in two local churches and also in a neighboring community. The dancers were dressed in Biblical costumes and spoke as they moved, describing the lands and customs of Midianite Women.

This summer I am offering a workshop at an Air Base. At a meeting of United Methodist Women, a young girl recently danced to the Battle Hymn of the Republic.

*

Ruth Nobel, Northfield Presbyterian Church, Solon: Recent dances I have done include "Lost in the Stars" and "Hills of Ixapo" from Lost in the Stars (based on Cry The Beloved Country by Alan Paton), "Vidui" from Baal Shem with the reading of Psalm 143, "Jesu, Joy of Man's Desiring", "Nobody Knows the Trouble I've Seen", "I Hear the Lambs a Crying", "Prayer of St. Francis". These were accompanied by recorded music and spoken words, and were performed in long costumes, blue, purple or maroon with scarves and cowls.

Last Thanksgiving, I danced to accompaniment of a female soloist and three guitarists at an ecumenical service at the Church of The Resurrection in Solon. During the Lenten Season I danced at a service at the Pilgrim Church in Cleveland using many of the above dances plus "He Was Despised" from The Messiah and a poem from "Seasons of the Soul" by Robert Weston entitled "In the Midst of Trial". These are all solo dances since I am not associated with a group.

I saw a performance of Kei Takei's "Moving

Earth" using sculptures by Isamu Noguchi - three women and three men - no musical accompaniment. At the end a drum was heard.

*

Marie Smith, Church of the Lakes United Methodist Motion Choir, North Canton: All of our dances are usually for our church's worship services. Our costuming is simple: various shades of blue leotards with blue print wrap-around skirts (below knee-length) and matching sashes and triangular neck scarves. Our most recent interpretation was "God's Own People" an anthem by Eugene Butler, which was sung by our adult choir. The text comes from the book of Romans which expresses how we struggle to go from darkness into light and thus become God's Children. One girl was totally encased in a knit bag struggling to become free. The rest of us tried to relate that struggle to the members of the congregation. Toward the end of the anthem we helped her to emerge from the darkness into the light; then she joined us in finishing the dance - symbolic of unity of spirit and community when we join God.

*

Clem Burton, First United Methodist Church, Middletown, Ohio: On Christmas Eve our choirs presented " The Cherry Tree Carol" by Jean Berger, a work for Singers, Percussion, Flute, Organ and dancers. Mary, Joseph and an Angel were danced as solo presentations and several other dancers performed in "chorus". An interesting mixture of meters is used in this composition - also we used the idea of theme and variations for the movements of the dance chorus. For example the same basic movements were used for the opening patterns (Joseph and Mary walked through an orchard good) and for the expression of Joseph's anger (Then Joseph flew in anger) with the former being rather lyrical and the latter very angular with foot stomping etc.

The dance choir of the church also has participated in morning worship services recently dancing to anthems sung by the choir - "Who is a God like Thee" by John Leo Lewis and "O Lord, Our God" (Psalm 8) by Albert Schmutz; in May they will dance several Psalms in a special service of music.

The P.R.O.M.I.S.E.S. Dancers presented a service of worship through the medium of dance at a church music workshop in Springfield, Ohio last summer. They also have participated in several programs with singers and bellringers in various churches in the area. In many of these programs, we involve the audience in dancing with us during "They'll Know We Are Christians By Our Love" and "Shalom".

*

Marvin Peterson, Anderson Hills United Methodist Church, Cincinnati: A group of six girls in grades 3, 6, and 8 danced to "Carol of the Midnight Bell" by Mary Caldwell (H.W. Gray GCMR 3386) on Christmas Eve at our 9:00 p.m. Service. Nancy Howes directed the dance group and based her interpretation on the text of the anthem, which was sung by the choir of mixed voices accompanied by organ and handbells. The dancers wore black leotards and skirts and used silks for color.

*

Fanchon Shur, Growth in Motion Company, Cincinnati: "Taalit"--is for five dancers, with minimal portable theatre lighting. The entire dance takes place inside of and through a thirty-five by twenty-five foot white silk fabric--a large-sized taalit (orthodox Jewish prayer shawl). The entire choreography is based on prayer images from the synagogue.

Taalit was most recently perfomred at Temple Adath Israel in Lexington, Ky. and was performed on March 16 at the Hebrew Union College in Cincinnati by the Judy Gregg Dance Company. Recorded music composed by Bonia Shur, Director of Liturgical Arts at the Hebrew Union College.

A unique Sacred Dance workshop was held at the Growth in Motion Center, Cincinnati on Saturday April 21 from 9:30 to 4:30.

The workshop was led by Fanchon and Bonia Shur whose direct experience with litur-

gical rituals and ancient Biblical sources helped participants to weave contemporary aesthetics into communal and personal worship. The Shurs used their own personal experiences to serve as analogies for individuals to direct their own spiritual expression toward their own religious beliefs.

Choreographer Fanchon Shur is internationally known in the field of Sacred Dance as well as performing and teaching. She is currently serving as Dance Specialist for the Ohio Arts Council's Artist-in-Schools program and is the Director of the Growth in Motion Center, Cincinnati. Bonia Shur is Director of Liturgical Arts at the Hebrew Union College. His compositions for dance, theater and rituals have won him acclaim in the United States and in Israel.

*

Linda Kahn Seaton, Athens: From April 15 through June 3, a trio of dancers led by Linda Kahn Seaton will dance in various churches in Athens. Dances include "Eli, Eli", "And Ye People Rejoice" and "But your iniquities". These dances are presented as part of the Festival of Worship and the Arts, sponsored by the Christian Community of Southeastern Ohio. Other expressions of worship include a one act play, a clown service, visual art exhibits, and musical concerts. A final worship service on Pentecost will be expressed through all these art forms. A group dance choreographed by Linda will be based on the fruits of rebellion against and obedience to God.

(The Sharing Company has accepted a manuscript booklet I submitted for publication.)

*

From Mary Ann Hrabley, Columbus, Newman Center, OSU:
Children's Dance Choir: Kathleen Alaire, Ginny Reeder, Carol Sauer, Susan Ward and Dawn Zoble danced at Offertory during a special children's liturgy. They danced to the song, "Let Heaven Rejoice" which was sung by a children's chorus. The theme of the Mass was "All God's Creatures Great and Small". In order to create a touch of identity, the dancers wore red velvet over their favorite dress.

The children's dance choir at the Newman Center, OSU, has also been asked to join in a shared worship service of several congregations in the university area. This service is to celebrate the International Year of the Child and was held at 3:00 p.m. Sunday, April 29th. P

Adult Choir: For a Thanksgiving liturgy, Fr. Paul Lilecke gave a homily on cycles and how we cannot be thankful for what we have now unless we remember and realize from where it is that we came. Between the readings dancers gave a movement response to the ending words of "Four Quartets" by T. S. Eliot.

On March 11 Jennifer Farkas and Trish Kellner of Newman danced to "Beginning Today", words by Mike Balhoff and music by Darryl Ducote, in an opening processional during which the altar was prepared for Mass. During the readings they moved in a beautiful illustration of the Abraham and Isaac story. We thank them for their efforts. They presented their dance-prayer at five liturgies.

Liturgy Day for the Diocese of Columbus will be held May 5th at DeSales High School in Columbus. Jennifer Farkas and Mary Ann Hrabley will be giving a presentation during that time on liturgical dance. We will have some of the Newman dancers with us to give demonstration. We are hoping to be able to teach some of our audience what it feels like to move in worship and prayer.

Beginning Today - Words, Mike Balhoff - Music, Darryl Ducote:
Beginning today my mornings are yours,-
the hopes that dawn-in their light.
Beginning today my evenings and dreams,
my gift to you is my life life

I will always remember the time you first called me out of my empty sleep
To waken in me the hope of a new day the love I wanted to seek. (Refrain)
You gave me your life, Lord assign of the springtime beginning in me each day
You made me a child with wonder and love,
Lord, to newly discover your way. (Refrain)
You are the Lord who forgave all my failures and lovingly called me to try.
You are the rainfall that offered the seedling the chance to grow to the sky. (refrain)
I promise this day I will sing for the world

the song we begin to share,
To fill up tomorrow its sounds of our love,
Lord, the hopes and dreams that we bear.
(Refrain).

V T.S. Eliot

What we call the beginning is often the end
And to make an end is to make a beginning.
The end is where we start from. And every phrase
And sentence that is right (where every word is at home,
Taking its place to support the others,...
Every phrase and every sentence is an end and a beginning,
Every poem an epitaph. And any action
Is a step to the block, to the fire, down the sea's throat
Or to an illegible stone: and that is where we start.
We die with the dying:
See, they depart, and we go with them.
We are born with the dead:
See, they return, and bring us with them.
The moment of the rose and the moment of the yew-tree
Are of equal duration. A people without history
Is not redeemed from time, for history is a pattern
Of timeless moments. So, while the light fails
On a winter's afternoon, in a secluded chapel
History is now...
With the drawing of this Love and the voice of this
Calling

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
Through the unknown, remembered gate
When the last of earth left to discover
Is that which was the beginning;
At the source of the longest river
The voice of the hidden waterfall
And the children in the apple-tree
Not known, because not looked for
But heard, half-heard, in the stillness
Between two waves of the sea.
Quick now, here, now, always--
A condition of complete simplicity
(Costing not less than everything)
And all shall be well and
All manner of thing shall be well
When the tongues of flame are in-folded
Into the crowned knot of fire

*

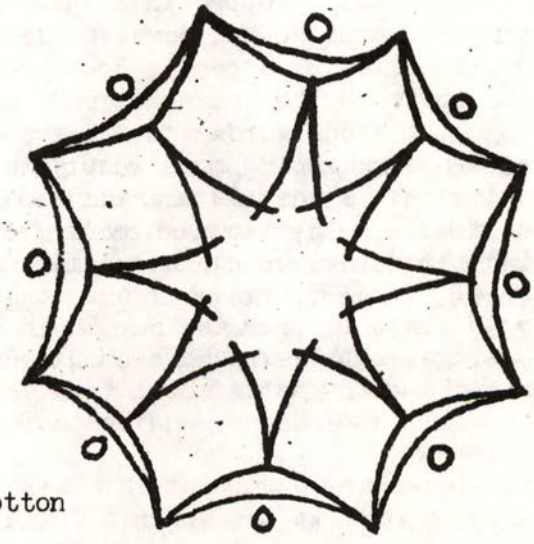
From Margaret Taylor Chaney: Sue Cotton and I presented a full hour of eleven numbers danced by our Symbolic Dance Choir for the Lorain Chapter of the American Guild of Organists. Besides traditional carols and processional hymns our selections included contemporary composers: Britten, Draesel, Hindemith and Harrell.

I shall be teaching four courses in the conference: EXPERIENCE '79, The Arts in Worship, Liturgy & Music, July 8-13, 1979 At Wittenberg University, Springfield, Ohio. For information/registration write to C. William Locke, 21 No. Chillicothe St., So. Charleston, Ohio 45368.

For the World Day of Prayer in our area on March 2, part of our Symbolic Dance Choir plus three Oberlin College students interpreted "The Lord's Prayer" to antiphonal readings.

*

HERE IS A DESIGN THAT YOUR EDITOR FEELS BEARS LOOKING AT AS A PROSPECTIVE LOGO:



by Sue Cotton

PENNSYLVANIA -

Berenice Ficke, Lancaster: This past year saw "Worship in Motion" branching out to towns other than Lancaster. We presented a lecture and worship Service at Lebanon Valley College, Lebanon in November. The lecture portion included an explanation of Sacred Dance and a brief history of Sacred Dance and how it evolved to where we are today. In explaining Sacred Dance I take two movements

and, using our dancers, explain what the movements mean. This is something I've done before and people seem to appreciate this. The Worship portion included a processional to "We are One in the Spirit", a Call to Worship we developed ourselves - "God is in His holy temple, let us praise His name with the dance, Amen", "The Nativity in Motion" - a Christmas medley - "Morning has Broken", "Psalm III", "Just as I am" - a solo - "Alleluia" "The Lord's Prayer", and ended with the "Lutkin Benediction and Sevenfold Amen". The program was very well received and we were treated to lunch with the president of the College in the Presidential Dining Room - that was well received by us.

Late November saw some of us at Conestoga View, the Lancaster County Home for the Aged. This was our third appearance at the home and it is a rewarding experience for everyone. We did "The Lord's Prayer" "Just as I am" and "Everytime I feel the Spirit". I developed simple motions for the chorus of "Everytime...." and had the people join in. I've done this everytime we've been there and the people just love it. It is a heart-rending sight to see an elderly lady propped in a wheel chair, moving her arms up and down, praising God with us. These people don't move in the correct rhythm and sometimes sing along (the wrong words) but, I suspect they are worshipping more deeply than we are and that's what we are all about, aren't we? We get so much more from going there than we can ever give these people. I would urge everyone to go out and do something for the people in the homes; you will learn more about your faith and what you're about than you ever will in workshops and seminars.

Early December we were at 1st Presbyterian Church in York at the Women;s Guild Christmas Service. We again did "Nativity in Motion" and "Alleluia', also "Little Drummer Boy". In our own church we presented "Alleluia" at Christmas and at the late Candlelight Christmas Eve Service. We almost had a tragedy at the Christmas Eve service. We wore dresses made from ruby red Qiana and used candles in clear pressed glass holders. As the girls were lighting the candles, a spark from the match flew on the skirt of one of the girls. The material flared and then melted, leaving a hole in the skirt and fusing two parts together. She was not hurt, and, since the dress is full and draped Grecian style, the damage could not be seen. We used dimmed lighting because of carrying candles and this kept the congregation from seeing the damage also. No one was aware of what happened but there were some knees shaking more than usual as we danced that night. The "Alleluia" we use is by Randall Thompson.

Spring of last year we presented a short lecture and worship service for the Rose Breakfast held by the women of Community United Methodist Church of Lancaster. We were invited to join the ladies for breakfast and the program followed. During the breakfast one of our dancers was told several women did not attend because they did not approve of dancing in church. Once again we found people are afraid of what they don't understand. If we can accept this and work with it, instead of being offended by it, we can be successful in introducing people to Sacred Dance. The program was a success with all of the women there joining us in a large circle for "We are One in the Spirit". They are now in the process of forming a dance group for their teenagers.

The Timbrel Dancers took part in a Lancaster Theological Seminary worship service in November with "Everytime I Feel the Spirit" and "The Calypso Lord's Prayer". Their Christmas offering this year was to Avery & Marsh's "Hey, Hey, Anybody Listening?" They presented this to the Hempfield Elementary School Teachers Christmas dinner and the Women's Guild Christmas program at First Reformed UCC. Also, our Christmas Concert and the early family Christmas Eve Candlelight Service included the lighting of candles of the congregation and forming of a cross in front of the altar with the minister at the top of the cross while "Silent Night" is sung.

Both dance choirs danced for Easter and on into Spring. Our Youth Choir presented the musical "The Story Tellin' Man", by Ken Medema, and the entire choir did the motions and dance steps.

This fall we will move into our new Church building, which is built in the round, and all our dances will have to be revised. I am looking forward to articles from those of you who dance "in the round". (1307

Fieldstead Lane, Lancaster, 17603.

*

From Dana R. Schlegel: On February 24, I served as a resource person at the Youth Bash sponsored by the Pa. S.E. Conference of the U.C.C. The annual gathering for about 250 youth was held on the campus of Ursinus College, and this year the emphasis was on Music, Art, Drama, and Dance. I conducted workshop sessions in the morning and afternoon during which we traced the history of movement and dance in the church and explored some pratical, present-day applications.

On March 7, in St. Paul's U.C.C., Fleetwood, the Mid-week Lenten Service featured an original chancel drama as the evening message. "Where Are You Going?" was written by a youth of the congregation, and it included a dance interpretation of "On the Willows" from "Godspell"; the music was presented live. I choreographed this piece for two teenage girls who were to portray Christ's agony in the Garden of Gethsemane. Dressed in flowing navy blue skirts, the dancers provided a shadowy portrayal of inner conflict between light and darkness, the joy of freedom and the despair of bondage. Other movement in the message took the form of a solemn procession of youth following the Christ-figure as he carried a large cross down the center aisle. The young folks were dressed in dark blue hooded sweatshirts--monk-like--and carried lighted candles set in clay flower pots. They used the flickering pots in simple but impressive glowing movements which reverently ceased as the hooded youth knelt on the chancel steps--at the foot of the raised cross. The striking simplicity, yet creative use of the sweatshirts and other articles as costumes, and the sincerity of the intent on the part of the youth provided an ideal occasion and setting for further expression and communication through dance of the timely Lenten theme.

*

From Ruth Ann McCay, Orefield, Pa.: The Sacred Dance Choir at Jordan United Church of Christ prepared a dance service for a midweek Lenten service April 4. The service was prepared by two groups including three men and eleven women ranging in age 11 to ?. Movement was used in the Call to Worship, Prayer Response, Anthem, Scriptures, the Message, the Lord's Prayer and the closing hymn.

Following the prelude, Ruth Ann McCay gave a brief introduction and explanation. The dance choir processed on the first hymn. Next, the youth group participated with the dance choir in " Spirit of the Living God" from Carla DeSola's book The Spirit Moves.

Upon suggestion by the organist, "Judas and Mary" was selected as the anthem. The song was composed by Sydney Carter and can be found in The Genesis Song book compiled by Carlton R. Young. One person was designated as the Jesus figure, one as Judas, one as Mary and three as the poor people. Each of the six verses was done twice, once by the characters of the song and a second time by the group. Three soloists provided the music.

The scriptures for the evening were taken from Carla DeSola's Learning Through Dance, p. 104, which deals with the various emotions we all feel but seldom allow ourselves to express in our church. A brief introduction was spoken as 8 dancers took their place in the front of the sanctuary. Before each scripture selection the reader would say "Lord, sense my trust," or whatever emotion was to be portrayed. All 8 dancers would take the position pictured in the book. A different individual would do a brief solo to each scripture and return to the position held by the group.

The Message for the evening was the song "The Holy City" choreographed for six people and accompanied by a soloist. "Pass It On" was selected as the last hymn. Choreography for the song was taken from a Booklet Let's Move by Janet Literland. This book includes a brief introduction on liturgical dance and words and movement to ten songs. It can be obtained from Contemporary Drama Service which offers a catalogue for drama and dance. Another packet which they offer is "Meditation on the Cross", material for an exciting Good Friday Service which we hope to try

next year. For a catalogue write to : The Contemporary Drama Service, Arthur Meriwether, Inc., Education Resources, Box 457-CD, 1529 Brook Drive, Downers Grove, Illinois 60515.

TENNESSEE -

Dancing with the Sacred Drum: A Workshop on Liturgical Dance Movement, a seminar-workshop sponsored by the Scarr tt College Center of Continuing Education in association with the Dance Program of Fisk University and the Ethnic Minority Local Church Committee of the Tennessee Annual Conference The United Methodist Church on February 9-10, 1979. Leadership was under Joe Nash, Director of the Black Christian Education and Multi-Ethnic Resources Center, which was created by the Black Church Education Team of Joint Education Development and the Division of Education and Ministry, National Council of Churches, New York City.

TEXAS -

From Tinka Tarver, San Antonio: Tinka Tarver, the well known San Antonio painter and director of the Company of Heaven liturgical dance company, performed with Robert Yohn when he visited Texas in February as artist-in-residence at Trinity College, San Antonio.

Mr. Yohn and Ms. Tarver danced in two successive Sunday services of the University Chapel. On the first Sunday, they performed his The Man They Say, a dance-drama based on the Book of Matthew. The two did this dance together last May in the same chapel as part of the Fourth International Congress on Religion, the Arts, Architecture and the Environment, and again in June at the Sacred Dance Festival in Beverly, Massachusetts.

The second Sunday they performed Mr. Yohn's new duet Point of Contact. Ms. Tarver started to learn this dance when Mr. Yohn was in Texas in October, but during the vigorous rehearsals she cracked her rib (he cracked her rib).

Her excitement in describing this piece to the Rev. Raymond Judd, the minister in charge of the college chapel, prompted him to invite her to speak to the congregation about the meanings she finds in the dance. This talk took the place of the sermon. Ms. Tarver and Mr. Yohn also performed in ustin.

WASHINGTON -

From Norma Rader: The Sacred Dance Choir of Tacoma, directed by Norma Rader and Marjorie Stevenson, participated in a choir festival on February 11, 1979, at 6th Avenue Baptist Church. It was called the Tacoma Cluster Hymn Sing and seven singing choirs and a hand bell group from various Baptist churches attended and performed. Sixth Ave. Baptist has been very enthusiastic about sacred dance, and we were pleased to be able to join them again in worship. The group danced the doxology to "Tallis Cannon", learned at a Margaret Chaney workshop, "Lord's Prayer" and "Eili Eili." We were also be a part of the Palm Sunday Worship service at Sixth Ave. Baptist.

During Lent, the Sacred Dance Choir of Tacoma were participants in morning worship services at Little Church on the Prairie, Lakewood, (Presbyterian), West Seattle Fairmount U.C.C. and the United Church of University Place, Tacoma (Methodist/U.C.C.). Among the dances presented were: Agnus Dei by Bizet, Panis Angelicus by Franck, Ave Verum by Mozart, When I survey the Wonderous Cross, O Sacred Head Now Wounded, Were You There, Eili Eili, Spirit of the Living God, and an "Act of Confession" learned at a Judy Rock workshop.

The Ave Verum, by Mozart, is one of our most effective dances, done to an English translation as recorded by the Mormon Tabernacle Choir, unless live choir music is available. The setting is at the cruxifixion scene, after the body is taken down from the cross. Mary the mother kneels grieving beside the imagined body of Christ. As she rises, John the beloved disciple comes forward to comfort her. While this interchange is taking place, four mourners walk slowly down the side aisles, two of whom carry a cloth to be used as a shroud. When the shroud is laid in place in the chancel, there are three dancers on either side of it. The six then move in unison, depicting their grief until the last line of the music, "Now, now....now, now.... now, now and in death's agony." On each

"now, now...", two of the dancers (not directly across from eahc other) shoot the right and then the left arms up, until all arms are up, and at the last elongated "now" all arms swoop low over the "body". As the group exits, three of them carry out the shroud as if they were carrying the body.

*

Therese Weiscoff Elliott, Spokane: Five members of El Karnak Dancers, Daughters of the Nile #6 presented a Sacred Dance to "Tis No Secret What God Can Do" sung by piano accompanist Elsie Cheek and with choreography by Therese Weiscoff Elliott, Dance Directress, on March 24 at the Masonic Temple, Spokan.

Two members of Kateiram Dancers, Ladies Oreintal Shrine #62, Maxine Alloway and Iris Whinnen, presented a Sacred Dance to "He Touched Me" sung by Piano accompanist Elsie Cheek and choreographed by Therese Weiscoff Elliott, At Masonic Temple, Spokane, April 6th.

*

From Patti Williams, Seattle: A combined group of dancers and mime artists did enhance the Palm Sunday service at the Church of the Disciples of Christ in Auburn, Washington and at the commemoration of Good Friday at St. John Vianney Roman Catholic Church in Seattle.

The group is from the newly formed Center for the Arts in Spiritual Awareness (CASA) under the direction of Mike Cawdrey, a Jesuit priest from Seattle specializing in liturgical environment and art forms.

Joining Mike in the Palm Sunday and Good Friday services were Patti Williams, and other members of the CASA troupe and Genesius, a Seattle based mime troupe. The Christ figure and the Judas-Pilate-Crucifier figure are portrayed in dance. Woven throughout the Passion prayer is a scarf which serves as the table covering at the Last Supper, Christ's robe, the nails of crucifixion, the shroud of the crucified Christ and finally returns as the altar covering for the communion service.

WISCONSIN -

John and Ruth Browne, Waukesha: "I am sorry that this is so late -- relating my participation in the Wisconsin Dance Council conference, representing the Sacred Dance Guild with a display. People were most interested in the books I displayed. All the leaflets were picked up. As a result of this advertising and an announcement of our group at a Carla DeSola workshop at Nashatah House our membership has increased by five more members. I am having a sharing of liturgical dance experiences this Saturday (Feb. 17) at my home by area people involved in dance, particularly liturgical.

"I did not receive a Winter issue! Could you send me one?

"Dances done since are our Community of Living Spirit's sixth year of an Advent Processional - on 4 Sundays of Advent with Advent Wreath. On Christmas Eve - children danced to "The People That Walked in Darkness" -a boy carrying a candle came to altar followed by a girl carrying Christ Child (at the verse "Shall See a great Lite" and lit the dancers' candles - which they took to the congregation who had been given candles previously. All the candles in the church were lit by the last verse, as Christ Child was placed in the Creche on the altar..."

On the World Day of Prayer I did a solo to "Kum Ba Yah" at the First Presbyterian Church, Waukesha.

LATE LATE LATE LATE LATE ..... N E W S

From Rachel Fitzgerald ,C.S.J., San Francisco California: at Bay Area St. Mary's Hall, Oakland and Los Angeles at St. Vincents Hall "Evenings of Creative Movement - Jan. 21, Feb 11, Mar. 11, April 1; Feb 9, Mar 21, Apr 22, May 9 -- evenings of creative movement experience - the art of body movement to liberate and cultivate the movement sense - experience in basic movement, relaxation/ attentiveness, sound/silence studies, liturgical/prayer applications and a full one day workshop/liturgy on congregational worship, at St. James Parish, Davis.

*

From John W. Simmons, Denver, Colorado: Daybreak Dancers, Denver, Colorado, announced recently the formation in February of Daybreak Corporation for Sacred Dance, a non-profit corporation devoted to encouraging and promoting the use of movement and dance in religious worship and in other activities of religious or spiritual nature. The corporation will direct the activities of Daybreak Dancers, a widely-known sacred dance company which was organized in October, 1976, as the successor to the Warren United Methodist Sacred Dance Choir, organized in 1970.

In commenting about the incorporation John W. Simmons, Denver, a member of the board of directors of the group, said that incorporation will "allow us the freedom to continue our ministry of sacred dance for years to come, even though our present company may undergo changes in personnel or even cease to exist altog ther." He felt that the corporate structure would formalize their efforts to broaden the base of support for all that is called sacred dance. Other members of the board of directors of the corporation are Doryann Duncan and Margaret L. Simmons, also of Denver.

*

From Joan Huff, New York: Two of us - 3 adults and 2 teenagers - have an unnamed group which was very active this fall. In Nov. we danced a harvest celebration at the Presbyterian and First Methodist Churches plus the union service on Thanksgiving Eve. Our dances provided an enlightening commentary on dance as a religious expression thru the ages. David Anderson choreographed the dances and danced with Pamela Critelli. Jess Meeker, SDG honorary member, provided the musical accompaniment. Regretably, to me, it was held in the auditorium rather than in the sanctuary. But the two performances were well attended.

IF ANYONE IS ATTENDING ANY CONFERENCES AND CAN DISTRIBUTE SACRED DANCE GUILD FLYERS, PLEASE WRITE JOAN HUFF.

*

From Joan Sparrow, Oreleans, Ma: A sacred dance lecture/demonstration was presented in February by Joan Sparrow. This was given for the art department of the Orleans Woman's Club. The program which lasted about three-quarters of an hour included three dances: Psalm Eight which Joan recited as she danced; "The Recovery of the Mystery of the Spirit", first choreographed for the Hancock Church in Lexington, danced to Samuel Barbour's "Adagio for Strings", "Dream", a new choreography in honor of Black History Month danced to Martin Luther King, Jr.'s Washington D.C. speech.

*

A knowledge of the proper function of dance in education and worship is thus a part of preparing clergy and lay persons who are called to lead services of worship—especially those worship services to include children. The Margaret Taylor Endowment Fund is a modest attempt to ensure that theological students shall have an opportunity to study and experience the role of dance during their years of training at PSR.

I invite you, along with groups and other church organizations of which you are a part, to contribute to this Fund so that PSR receives the full $6,000 matching challenge grant. And I urge you to give as early as possible in order that a large part of the matching grant will come to PSR this year to begin generating income to enable courses and workshops on the use of dance in church life.

Sincerely

Doug Adams

Doug Adams
Assistant Professor of Worship and Preaching
Chairperson, The Margaret Taylor Endowment

THE MARGARET TAYLOR ENDOWMENT FUND FOR DANCE IN WORSHIP AND EDUCATION

In support of this Endowment Fund, I enclose $ ____

NAME _____

ADDRESS _____

_____

Please make checks payable to Pacific School of Religion and mail to PSR, 1798 Scenic Avenue, Berkeley, CA 94709. Telephone (415) 848-0528.

The following items are to benefit the SACRED DANCE GUILD MEMORIAL ENDOWMENT. For full description see the Fall Issue of the Sacred Dance Guild Newsletter 1977 or write the individuals listed with each item. Make checks payable to Sacred Dance Guild Memorial Endowment on Items No. I and II. On Item III make the checks payable to Mary Jane Wolbers.

I

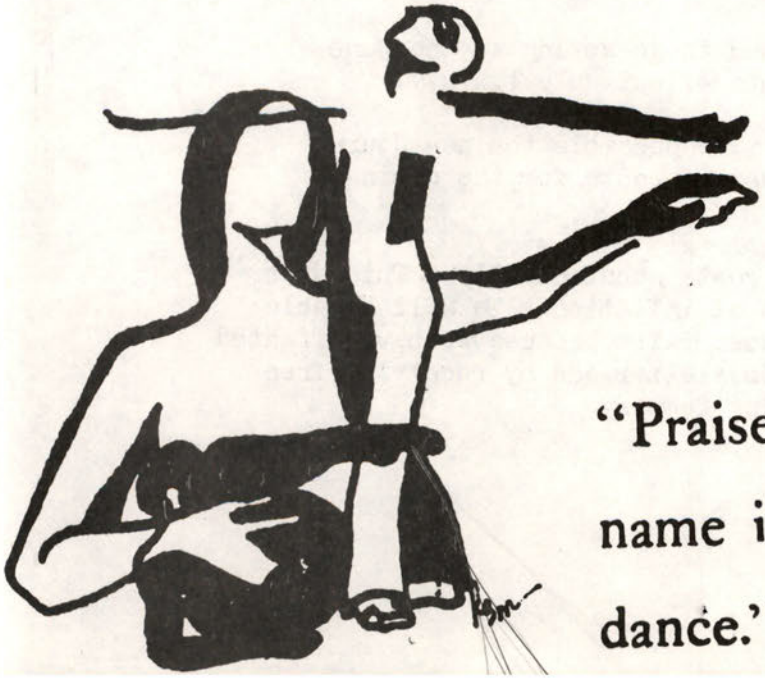
12 folded notes, blank interiors, $3.00, design by Laura Goodrich: Toni' Intravaia, 201 Hewitt, Carbondale, Ill. 62901.

II

A Pendant of Life, ANKh, (Sterling Silver), $7.50; Martha C. Yates, 22 Coddington Rd., Centerville, Mass. 02632.

III

Ten folded cards, blank interiors, $3.00, design by Rhonda R. Rosenblatt; Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania, 18301.



"Praise His name in the dance."

PROPOSITION A: BY-LAWS AMENDMENT

This By-Laws change would affect ARTICLE IX (SECTION 1). The sentence now reading "Officers shall be elected to serve for one year" would be amended to read "Officers and regional directors shall be elected to serve for two years."

"Proposition A" is a by-laws change providing for officers and regional directors to serve two year terms (instead of present one year terms). (Note that these elections would be held every two years during the year when we have just one Festival: i.e. 1979, 1981, 1983, etc. and not during the years when we have two festivals (1980, 1982, 1984, etc.). There would still need to be short business meetings and certain limited business during the years when we have two festivals (1980, 1982, 1984, etc.); but major business would be geared for the years when officers are elected and when there is just one festival. (The 9 members of the board who are presently elected to 3 year rotating terms would continue to be elected in that manner -- so, there would be need to finalize the election of three directors at the short business meeting held in 1980, 1982, 1984, etc., as well as at the longer business meetings in 1981, 1983, 1985, etc.). That is a problem we also have under the present system; but it is a modest one. At least the election of the officers and regional directors for two year terms during the years when we have just one festival will greatly reduce the business agenda for intervening years.

The board approves this action. The issue goes on the ballot in this Spring Journal to be finalized at the June Festival of 1979. If it passes by a 2/3 majority, then the two year terms go into effect with the officers being elected this June. (THAT ISSUE SHOULD BE FINALIZED AT THE JUNE FESTIVAL BEFORE OFFICERS' ELECTIONS ARE FINALIZED.)

PROPOSITION B: DUES RAISE

"Proposition B" has the board approval of raising SDG dues to $8 per person from the present $7. (Regular membership rates would rise to $14 for a two year membership; student rates would rise to $5 per year; group rates would rise to $18 from the present $16.)

If passed by a majority of mailed ballots and those voting at the June Festival meeting, the new rates would go into effect July 1, 1979.

This will facilitate regional development, make possible the new Journal developments, and cover rising paper and postage costs for the coming period. The last dues raise was in 1977.

Inflation in the past two years has raised costs substantially. This dues raise is proportionately less than the rate of inflation. We will be able to operate this next year on such a small dues raise because we have effected economies by bulk mailing the SDG Journal-Newsletter and by receiving free printing of our kit booklets from the Sharing Company.

PLEASE MARK THIS BALLOT AND RETURN IT AS SOON AS POSSIBLE TO CARLYNN REED, 31 Church St., SHELTON CONNECTICUT 06484. (Sign the Ballot to have it legal and count.)

PROPOSITION A - - - - - - - - - - Yes No

(If passed, Proposition A would provide the by-laws change to Article IX (Section 1) so that "Officers and Regional Directors shall be elected to serve for two years" instead of one year terms).

PROPOSITION B - - - - - - - - - - Yes No

(If passed, Proposition B would provide for the increase of dues by one dollar to $8 per year. Student rates would become $5 per year. (Regular membership rates would rise to $14 for a two year membership; and group rates would rise to $18 from the present $16.)

___PRESIDENT: Carlynn Reed, Shelton, Connecticut
___VICE-PRESIDENT: Doryann Duncan, Denver, Colorado
___RECORDING SECRETARY: Dana Schlegel, East Greenville, Pennsylvania
___CORRESPONDING SECRETARY: Joan Sparrow, South Orleans, Massachusetts
___TREASURER: Dorothy Johnson, Frederick, Maryland
___MEMBERSHIP DIRECTOR: Sally Alderdice, Valatie, New York
___NATIONAL PUBLICITY DIRECTOR: Joan Huff, Oswego, New York
___NATIONAL DIRECTOR OF REGIONS: Alice Rader, Allentown, Pennsylvania
___NATIONAL PROGRAM DIRECTOR: Gloria Castano, Dedham, Massachusetts
___JOURNAL EDITOR: Toni' Intravaia, Carbondale, Illinois
___FINANCIAL ADVISOR: Jary Yoos, Lexington, Massachusetts
___HELPS AND GUIDELINES DIRECTOR: Sybille Volz, Lexington, Massachusetts
___Write In _____

BOARD OF DIRECTORS: (Continuing in terms through 1981: Carla DeSola, New York; Maxine DeBruyn, Michigan; and Connie Fisher, Colorado. Continuing in terms through 1980 are Judith Rock, California; Anne Blessin, Colorado; Ruth Becker, Pennsylvania.)

1979-1982: ___Sylvia Bryant, Nashville, Tennessee
1979-1982: ___Susan Cole, Vancouver, Washington
1979-1982: ___Robert Yohn, New York, New York

REGIONAL DIRECTORS:

___Main, New Hampshire, Vermont: Priscilla Richardson
___Massachusetts: Susan Potter
___Connecticut, Rhode Island: Suzanne Valade
___Eastern Pennsylvania: Betsy Ball
___Western Pennsylvania: Marcia Murray
___New Jersey: Jerilyn Jefferis
___New York: Susan Gunn
___Dist. of Columbia, N. Carolina, W. Virginia, Maryland, Del., Va.: Dorothy Johnson
___Florida, Georgia, South Carolina: Virginia Shuker
___Alabama, Mississippi: Suanne Ferguson
___Illinois: Babette Peyton
___Indiana: Mary Bell
___Ohio, Kentucky, Tennessee: Clement Burton
___Wisconsin: Ruth Browne
___Minnesota, N. Dakota, S. Dakota: Susan Bauer
___Michigan: Kathleen Muir
___Nebraska, Iowa, Missouri, Kansas: Marilyn Parks
___Texas, Louisiana, Arkansas, Oklahoma: Martha Ann Kirk
___Utah: Cathy Herbut Black
___Colorado, Montana, Idaho, Wyoming: Peggy Reagan
___Arizona, New Mexico: Marilyn Onofrio
___Oregon and Southwest Washington: Ann Schneider
___Washington: Norma Rader
___Northern California, Nevada, Hawaii: Anne Owens
___Southern California: Elaine Friedrich
___Canada: Margo Evans
___International: Doug Adams
___Write In: _____

Signed: _____(your name) BALLOTS MUST BE SIGNED TO BE COUNTED.

Sacred Dance Guild

Endicott College, Beverly, Mass.

Festival

June 20 - 24, 1979

Artists In Leadership

Clowning

"A Fool for Christ's Sake" . . . I Corinthians 4:10 – A Workshop in Christian Clowning. Discovering the limitless possibilities of expressing that which lies in the depths of the spirit through play-acting, mime, dance, smiles and pouts, make-up and balloons. By reaching out with demonstrations of love, caring, understanding and faith, the clown ministry is used to bring these ideas to a brighter light in the hearts and minds of all those who come in contact with it. The purpose of the service is to thank God, to glorify Him and to learn more about His will for each of us.

Wendy Williams is majoring in psychology and education at Mount Holyoke College class of 1980; spent the fall semester on a work-study program in Germany, has taught community school classes and camp counselling at Grotonwood; along with Rachel Baird, a psychology major and junior at Mount Holyoke and Doug Robinson, a communication studies major and senior at U.Mass, Amherst, they have done many Christian Clowning services for fellowships, school and church groups as well as the SDG 20th Anniversary Festival at Endicott College.

We Invite You
And your Friends
To The
Sacred Dance Guild Worship Service
"A Fool For Christ's Sake"
10:30 a.m. - June 24, 1979
At the Chapel
Endicott College
Beverly
Ma.

Dance

"Reality is Good Theology: Truth-Telling and Religious Dance" – Reflection, discussion, movement experiences, movement explorations suggesting that God is at work not in the realm of "what ought to be," but in the reality of our own experience, in the realm of "what is." The group will work with congregational movement and with choreographic phrases to explore the assumption that reality is good theology and leads to good dance.

Judith Rock – board of directors, SDG; Presbyterian clergywoman; M.A. in Dance, Mills College, Oakland, Ca; Founding member, Body and Soul Dance Co., Berkeley, Ca.; visiting lecturer in Dance and Theology, Pacific School of Religion, Berkeley, Ca.; workshop leader in religious dance; author of *Theology in the Shape of Dance.*

Music

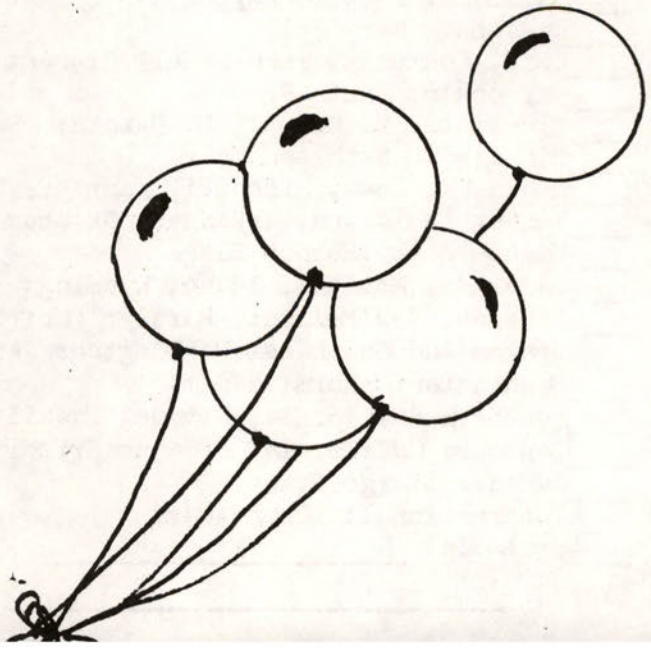
"Creating Your Own Songs for Dance" – Music has a unifying magical power. We will explore creating new songs and giving familiar melodies new, appropriate words for special situations such as worship services, workshops, cross-age church social gatherings and church education classes. No musical training necessary.

Lindsey Huddleston – SDG member; B.A. English Literature, Boston University; M.A. Dept. of Theater and Dance, Wesleyan University; Dance Program Coordinator, Dept. Theater and Dance, Wesleyan University; Dancer and company manager of *The Corner Store Children's Dance Theater Company*, Wesleyan University; Sacred Dance choreographer and teacher, South Congregational Church, Middleton, Ct.; Dance for Seniors, Middleton Senior Center, Ct.

Mime

"The Passage from Theme to Drama" – The session explores (1) the craft of Mime as a storytelling device; participants receive a foundation in mime technique, including exposure to an assortment of mime illusions, but with emphasis on the sculptural elements of the medium; and (2) the interpretation of scriptural passages, selected for their thematic unity, with a focus on abstract-literal techniques of interpretation-presentation.

Richard Clairmont – B.A. Psychology, University of Hartford; graduate work in English Literature, Boston U.; Biology, University of Louvain, Belgium – came to work in Mime via teaching and social work and is developing the craft of Mime as a teaching tool for classroom use, has served as consultant to the American Academy of Pediatrics; has presented teacher workshops at the Metropolitan Museum of Art; toured his one-man show *Mumblings* throughout urban and bush Alaska; wrote and co-directed *The Incredible Great-Land Rainbow Perambulator* re values, education and race relations for Alaska Public TV; created: *St. Francis, Judas Samaritan* and *Bread, Wine, Community* at St. Clement's Church, N.Y. and commissioned by Trinity Church, N.Y. for creation of *Stations of the Cross* and *Variations at Advent* in addition to guest performer with Chautagua Institute.



SACRED DANCE GUILD 21st FESTIVAL – 1979

Sharing Sessions – Participants will be scheduled class time according to Sharing Session. Please consult this program and *choose either* Group I or Group II.

GROUP I

Robert Yohn – board of directors, SDG; performed for three seasons in summer stock after which time he became the principal dancer for the Erick Hawkins Dance Co. During that period his interest in Sacred Dance developed and Mr. Yohn taught and choreographed for three Sacred Dance groups in Summit, N.J. In 1973 he was commissioned by Trinity Church in New York to choreograph a Mass to rock music. He is the founder of the Greenhouse Dance Ensemble. His dance, *The Man They Say . . .* based on the Book of Mathew, has been performed on CBS and NBC network television and at many SDG Festivals.

"Technique; Rhythm and Dynamics" – The first part of this session will be a Hawkins style technique class followed by an exploration of Rhythm and Dynamics as devices to develop a dance composition.

GROUP II

Linda Kahn Seaton – member of the SDG; attended Southern Illinois University and graduated with a B.F.A. in Dance from University of Illinois; has extensive performance background as choreographer, dancer and singer in productions: "The Little Prince," "What Child is This," "Four Saints in Three Acts," "Jesus Christ Superstar" and many others; performed in concerts, schools and churches throughout the mid-west. Teaching credits include lecture demonstrations on: The Elements and Organization of Dance; Dance as a Form of Worship; Exploration of Worship Through The Arts. Currently, movement instructor, choreographer and division coordinator for the Athens Children's Theater, Athens, Ohio.

"Creating and Composing Movement" (assisted by **Carlynn Reed**) – Guidelines and exercises to understand the appropriate and effective use of essential aesthetic elements, to recognize common choreographic errors, and extend dance vocabulary for the purpose of creating more original and striking dance forms of worship.

EVENING TIME

Rev. Dana R. Schlegel, Assistant Pastor of the New Goshenhopper Reformed U.C.C., East Greenville, Pa. is a Magna Cum Laude graduate of Lancaster Theological Seminary, Lancaster, Pa. and presently is conducting lecture-demonstrations on the historical and liturgical use of dance in the church.

Carlynn L. Reed – SDG President, B.A. from Barrington College: double major: History; Bible and Theology. M.A. from Brown, major: History. Author of *And We Have Danced*, a History of the SDG; has conducted workshops and performed throughout New England.

David A. Reed – B.A.: Barrington College. M.A.: Andover Newton. Ph.D.: Boston U., Major: Systematic Theology. Ordained Episcopal Priest. Presently Rector St. Paul's Church, Huntington, Ct. Scholar in Pentecostal Studies. Diocesan Representative for Episcopal Charismatic Fellowship. Member of North American Academy of Ecumenists and Society for Pentecostal Studies. Speaker at Renewal Conferences.

"Spiritual Renewal and Sacred Dance in the Church Today" – The emerging movement of spiritual renewal within the Church, most notably the charismatic movement, will be introduced, giving special attention to the experiential and theological ingredients which have significant implications for sacred dance.

Kay M. Seivard – SDG Documentary Project Director; Director of Volunteer Services, Friendly House Neighborhood Center, Worcester, Ma.; Founder/Director *Expression Sacred Dance Group* and *Revelation Sacred Dance Group.*

Charles F. Seivard – Pastor of St. Stephen Lutheran Church, Marlboro, Ma. B.D. and a Master of Sacred Theology Degree, Philadelphia Lutheran Seminary; D.M., Princeton Theological Seminary; in Philadelphia, worked with *Coolchoir*, a parish group of singers and musicians working in the area of modern liturgical forms; has written words and music for several liturgical items and hymns for children's choir, some published by Fortress Press; director of the music group *Moving on.*

"The Beat of God's Heart" – a survey of the use of familiar Pop music forms in worship. Elements of contemporary music and demonstration of use in worship for dancers, choirs, and congregations. With the help of guitars, bass, drums, and vocals this session will demonstrate different kinds of rock, jazz, folk and commercial music for use in church.

"Moving On" – Charles Seivard, bass; Kevin Cronin, guitar; William Doyle, guitar and vocal; Chris Seivard, drums: Jill Davidson, vocalist – composer and arranger for the group.

1979 Festival Registration Form
(may be duplicated)

Name_____

Address_____

City_____ State_____ Zip_____

Phone: Area Code_____

Please name preferred roommate(s) if possible:

Please check: SDG Member _____ Non-Member _____

SGD Group Member _____ Specify group_____

Junior member (through high school age)_____

Cost schedule is below. Make check payable to Sacred Dance Guild Festival. Your cancelled check will be your receipt unless you send a self-addressed stamped envelope.

Amount enclosed $_____

Important: Indicate Group Sharing Session (see program for selection)

Non-members of the Guild are welcome to attend the Festival. Only members prior to May 1, 1978 will receive the price benefit, however. If you wish to join the Guild, please complete the following form and include separate check payable to the Sacred Dance Guild.

Sacred Dance Guild Membership Application Form

Name _____

Address_____

City_____ State_____ Zip_____

Note: If driving and willing to take passengers, how many? _____

Membership rates	*please check*
Regular for 1 year	$ 7.00
for 2 years	10.00
Full time student per year	4.00
Group for 1 year	16.00
Sponsor for 1 year	25.00
or more (specify)	

Cost Charge includes all meals (beginning with lunch Wednesday, June 20 and ending with lunch Sunday, June 24), housing and work sessions. All participants must pay full charge.

	If postmarked before May 15	*May 15 - June 10*
Members prior to May 1	$145	$160
Non-members	$160	$175
Juniors (through high school age)	$125	$140

In case of cancellation, Festival fee will be refunded less $25.00.

Security Detex card for dormitory access and keys for rooms will be issued to all registrants to use during the Festival; if lost there will be a $10 charge for the card and $1 for key.

To Register Complete the registration form with full payment to Sacred Dance Guild Festival and mail to Joan Sparrow, Box 67, South Orleans, MA. 02662

Extra Information For additional information contact Joan Sparrow, Registrar, Tel. 617-255-0243 or 617-369-2008 or Gloria Castano, Program Director, Tel. 617-329-4448

Where The Festival will provide meals and rooms at Endicott College, Beverly, Ma. Class sessions will be there.

Accessibility *By car* – Mass Turnpike to Route 128 (North) to Exit 17 (Grapevine Rd.). The sign at the exit reads "Beverly Farms," take a right on to Grapevine Rd. (which becomes Hart St.) and follow to the end. Take a *right* on Rte 127 and continue on to Endicott. Pass the main entrance to the college. Further along, registration is at Tupper Hall on the left.

By train – Take Boston and Maine Railroad from North Station in Boston to Beverly (approx. 35 min.) and taxi to Tupper Hall for registration.

By plane – to Logan Airport in Boston, by subway or taxi to North Station, Boston, and then by train.

What to Bring *Required* – Membership card, a *blanket* (sheets & pillow case provided), leotard, tights and skirts for dance, casual dress, dance clothes for church service.

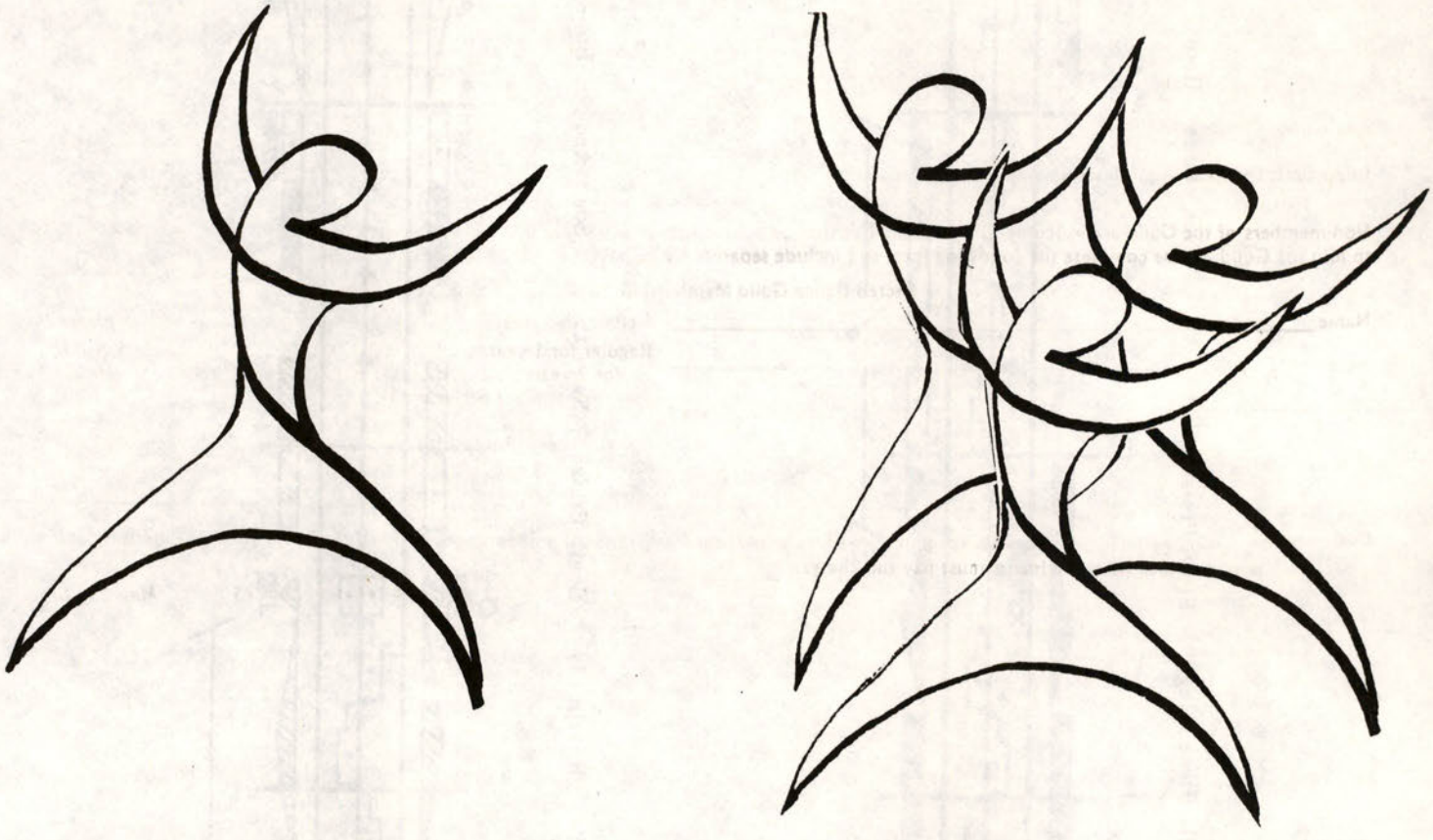
Optional – extra towel (only one provided), wash cloth (none provided), flashlight, tennis gear, beach clothes, camera, tape recorder, musical instruments, notebook, alarm clock and wonderful costumes for worship.

Resource Table – photographs, programs, dance books, records and costumes. Please label all items. Not responsible for loss.

Sharing If you wish to share a solo or group work during prayer times, please write information to Program Director giving title, description and equipment needed. Mail to: Gloria Castano, 90 High St., Dedham, Ma. 02026.

Festival Committee Sacred Dance Guild Officers: Gloria Castano, National Program Director
Joan Sparrow, Corresponding Secretary
Sybille Volz, Helps & Guidelines Director
Jary Yoos, Financial Advisor

From Margaret Taylor Chaney: This is by Jo Ann Orr of Ohio. I like it because it expresses compassion in one way and exaltation in another way and it can be man or woman. I assembled them as a SDG Choir also. It could become a Logo.



What you will need for Clowning (workshop and/or Sunday Worship Service)

Make-up: Bring small jar vaseline petroleum jelly for base-coat and cleaner; different color pencils for eye-makeup *including* black; pink or red lipstick, kleenex, rag, bandanna for hair, face-mirror and small container to store all items. (White base makeup will be provided – included in price.) Remember, the makeup doesn't have to be funny – it is the symbolism of the colors; if you desire, it could be simply a trace.

Props: Such as feather duster, giant comb, blow-bubbles, love stickers (something that will establish contact with someone else).

Wardrobe: All participants in the Sunday Clown Service will be in *clown makeup.* What you wear should be easily adaptable to other works (Mime). Examples: leotard, skirt, your own clown outfit creation, over-alls, tu-tu, wigs, false-eyelashes, hats, gloves, be creative . . . think about it and be the clown you want to be!

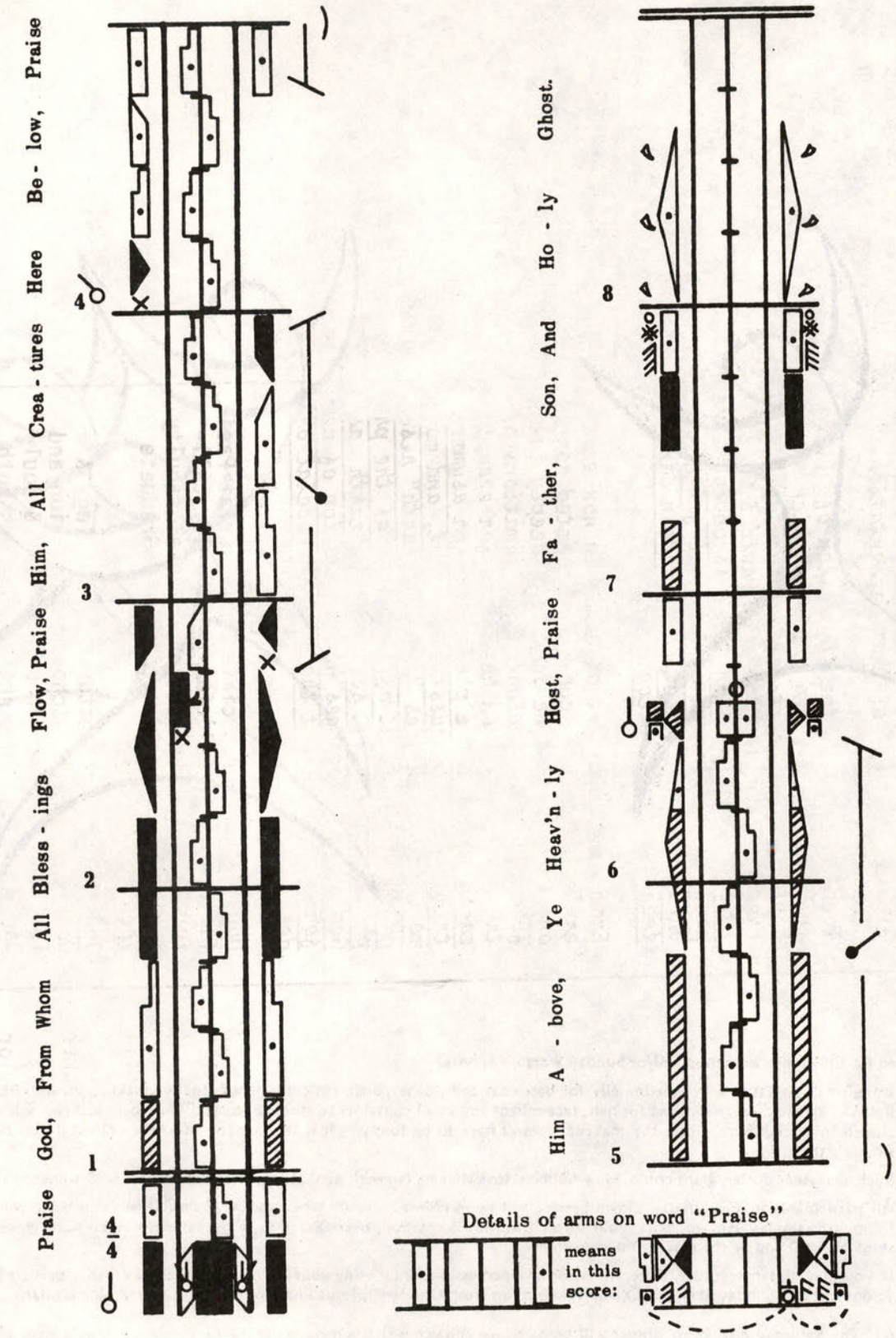
Musicians: If you play guitar, recorder, flute, other, or any percussion *please* bring your instrument for more creative participation for class development and Sunday Service. (Example: selections from God Spell, Jesus Christ Superstar, or something similar.)

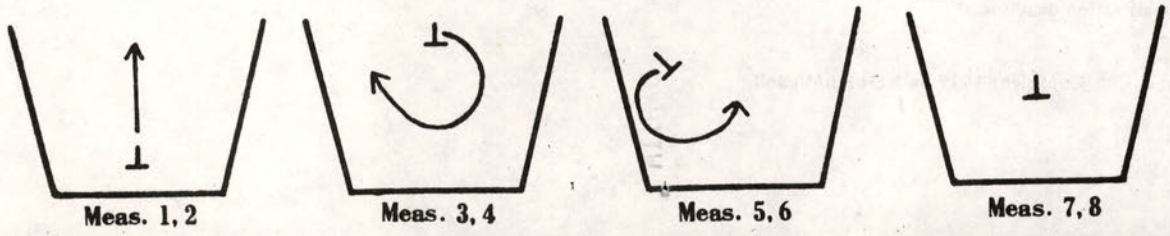
Chicken or Lobster: The Saturday nite Shore dinner will be barbeque chicken which is included in the Festival price. If you want a lobster dinner instead the price will be a separate, additional $10, made payable to Endicott College and enclosed with your registration. We cannot guarantee orders beyond registration deadline.

"The Clowns" © Copyright 1977 by Herbert Migdoll

The following DOXOLOGY is from "Three Prayers" (in Labanotation), chorcography by Ted Shawn, Labanotation by Ann Hutchinson:

DOXOLOGY


Praise God, From Whom All Bless - ings Flow, Praise Him, All Crea - tures Here Be - low, Praise
Him A - bove, Ye Heav'n - ly Host, Praise Fa - ther, Son, And Ho - ly Ghost.
1
2
3
4
5
6
7
8
4/4

Details of arms on word "Praise"

means in this score: